

E926





## I. Section.

### *On the Species of Women.*

1. That whimsically acting Kāma, who [ though ] being body-less, conquered the three worlds by help of woman, may be the giver of all your wishes.

2 Who, though being burnt by the fire of the eye of the conqueror of Tripura<sup>1</sup>, suddenly by force put himself in the state of half man, half wife:—hail to him the friend of the moon, the abode of joys, the rigorously acting one,<sup>2</sup> the holy God, the goddess of those who enjoy in worldly pleasures, the Mind-born one.

3. Hail, hail [ to the arms ] of the Heart-born one, the great hero who conquers the world; a part of whose attendants forms the train of bees; whose clever bards are the kokilas;<sup>3</sup> whose white parasol is the ice-beamed one;<sup>4</sup> whose elephant in rut is the wind from Malaya; whose bow-creeper is the tender-bodied one; whose arrow-series are the coquettish glances.

4. This composition of words, similar to a lamp, concerning the arts of Love, composed in obedience to [ king ] śrī Vainyadatta's<sup>5</sup> wish by the poet named Kokkoka<sup>6</sup>, may be considered, by wise ones !

5. This present quintessence has been earned after repeatedly milking the milk of meaning out of the word-cows of the best Munis, and after twirling the meanings with an attentive mind. Sweet, wholesome, to be enjoyed in the abundance of the youth, of graceful young women, the chief, honoured even by the gods—may it be cultivated [ by you ], oh you prince among Pandits!

6. The easy attainment of a woman attainable only with difficulty, the satisfying of the attained one, and the sexual pleasure of the enamoured one in the true way— this is the aim of the Kāmaśāstra.

7. How should a dull-witted man, who is puzzled at the variety of the fine arts of Manmatha, find that happiness, which is similar to the great delight produced by the perception of Paratattva<sup>7</sup>; which is the quintessence, the only and highest one in the world, unsteady like water on a roof; that happiness, in which the whole complex of the troop of senses is contained?

8. A man who is puzzled at the species, the nature, the quality, the disposition according to origin, the acting, the state and gestures of a woman, and who is ignorant of the doctrines of sexual pleasure, will not know what to do even when he is in the presence of a young woman. What shall an ape do, when he has reached a cocoa-nut?

9. Whatever there is to be found in tradition and the compendious aphorisms of Vātsyāyana,<sup>8</sup> that is to

be taught by me, because the authenticity of the doctrines of the Munis is universal. All that is here interpreted according to its true meaning and all that is reported in a new way, will be useful to those who are dull-witted, if the form of speaking be clear.

10. They know [first] the Padminī, then the Citrinī, then the Śākhinī, then the Hastinī. The first mentioned is the best. The others successively declines.

[ *Description of the Padminī:* ]

11. That woman, who is tender like a lotus-bud; whose coition-water<sup>9</sup> has the scent of a blown blue lotus; in whose body there is a celestial fragrance; whose eyes are like those of a terrified deer and have red corners; whose invaluable pair of breasts imitates the beauty of a myrobalan;

12. who possesses a nose, similar to a sesamum flower; who ever agrees to worship of the twice-born, the elders and the gods; who has the loveliness of a petal of the blue water-lily; who is yellowish like a champaka(-flower)<sup>10</sup>; whose umbrella of Kāma<sup>11</sup> resembles the calix of an opened lotus;

13. who softly and coquettishly walks like a female flamingo, who is tender; whose waist is united with three folds; whose voice resembles that of a hamṣa; who is well-clothed; who eats mild, pure and little food; who is proud very chaste, and is fond of white flowers and garments:—such a one is a *Padminī*.

[ *Description of the Citriṇī:* ]

14. The *Citriṇī* has a beautiful gait; she is neither too tall nor too short; she has a thin body; large breasts and loins; the legs like a crow; the lips [ a little ] prominent; her coition-water<sup>9</sup> is sweet-smelling like honey; her neck is like a conch-shell; her arrangement of words is like the voice of the cakora;<sup>12</sup> she knows dancing, singing, etc;

15. her mansion of Madana<sup>13</sup> is globular and projecting, inside abounding in soft Madana-water,<sup>9</sup> [ covered ] with hairs not too dense; her eyes are fickle by nature; she is fond of the external enjoyment; she relishes sweet and small [ food ] and is fond of bright [ things ].

[ *Description of the Śankhī:* ]

16. The Śankhī may be slender or even not slender, the body, the feet and the waist are big; she longs for red flowers and garments; she is disposed to anger; she possesses a tall, depressed body, the veins of which are not hidden; a house of Smara<sup>14</sup> covered with thick hairs, and Smara-water<sup>9</sup> of caustic smell.

17. During copulation, she produces many nail-marks and sprinkles a very small quantity of Smara-water,<sup>9</sup> her body being somewhat heated; she does not eat little nor much; for the most part, she is of bilious temperament, hard-hearted, wicked, and ass-voiced.

[ *Description of the Hastinī:* ]

18. The *Hastinī* has no coquettish gait; she possesses a pair of feet with very clumsy and crooked toes; a short and fleshy neck; a tuft of tawney hair; she is of cruel disposition and extremely fat; on her body and in Ananga's mansion<sup>13</sup> she has the bad smell of the ichor of an elephant in rut.

19. Mostly she eats a double quantity, of acrid and pungent [ food ]; she is shameless; her lips are projecting and very large; during copulation, she is hardly to be satisfied; even outside<sup>15</sup> she has thick hair, a hole of the vulva which is extremely wide inside, and a choked voice.

20. Here [ among these kinds of women ] the lunar days named by nayana, yuga, śara, ṛtu, bradhna, diś and nāga, give satisfaction to the Citriṇīs; those named by graha, tithi, bhuvana and dvīpa, [ produce the pleasure ] of the Kariṇī; the other four lunar days are those of the Śāṅkhinīs.

21. The [ men ] satisfy the Padminī by the mode of pañkajāśana, the Śāṅkhinī by the veṇudārita manner the Hastinī by the skandhapādayugala, the Citriṇī by the nāgara mode.

22. [ The man ] approaches the Citriṇī, for the sake of sexual pleasure, at the first watch of day or night; he enjoys the Hastinī at the second; he brings the Śāṅkhinī into a moist state at the third and he delights his beloved one, the Padminī, at the fourth.

23. A jātī fruit together with the juice of a plantain root subdues the Citriṇī; the wings<sup>18</sup> of a pigeon and of a bee, endowed with honey, subdue the Kariṇī; a bilva fruit, connected with the root of gandhatagarī at once subdues the Śaṅkinī, when given together with betel by gradually reciting the following charms.

“ Om ! Ripen, ripen oh Bird, oh Bird [of the sky]  
Hail to God Kāma ! ” With this charm he may give, together with betel a jātī fruit and the juice of a plantain root; then the Citriṇī shall be subdued.

“ Om ! Cut, cut, victorious Goddess, victorious Goddess, victorious Goddess ! Hail to God Kāma ! ” With this charm the two wings of a pigeon and of a bee, endowed with honey, are to be given together with betel; then the Hastinī shall be subdued.

“ Om ! Take away, take away, ripen ! Hail to God Kāma ! ” With this charm the root of gandhatagara together with a bilva [fruit] is to be given; then the Śaṅkhinī shall be subdued.

*Here ends in the Ratirahasya the first  
Section, namely, the Chapter on the  
Species [of women].*



## II. Section.

### *The Moon's digits [ candrakalā ].*

1. In the big toe, the foot, the ankle, the knee, the nates the navel, the breast, the bosom, the sides, the neck, the cheek, the lips, the eyes, the forehead and the head—in these members of the deer-eyed ones is the residence of Ananga,<sup>1</sup> according to the light and dark fortnights. Beginning with the left side, when the moon is waxing and downwards she is to be observed in the two fortnights.

2. [ The lovers ] seize the hair in the head; they kiss forehead and eyes; they press the teeth-cover with teeth and lip; they often kiss the ground of the cheeks; they scratch with nails the arm-pit, neck and sides; they vehemently seize the breasts; they gently beat the bosom with the fist; and softly pat the navel with open palm.

3. In Smara's mansion<sup>2</sup>, they perform the play of the elephant's finger; again and again they beat the woman's knees, ankles, big toe and foot, by these [ members ] of their own. [ The lovers ] who thus know the digit of the moon, when embracing their beloved one, plunge into her, as it were, into a puppet made of moon-stone,<sup>3</sup> that has been touched by the moon-beams

4. Well-known are Smara's five arrows, connected with the sounds e, o, Hari, Haraja, and Hara;<sup>4</sup>

their aims successively are heart, bosom, eyes, head and privities. When, despatched by the bow of man's own eyes, they strike those vulnerable points, like burning fire, and the drops of the Kāma-water of the beautiful woman begin to flow.

5. Thus from the doctrine of Nandikeśvara the truth has been concisely picked out; now the detailed description, as uttered by Goniputraka, is shortened as follows. [ Madana ] resides in the head, the bosom, the left and right hand, the breasts, the two legs, the navel, the privities, the forehead, the stomach, the hip the back,

6. the arm-pit, the buttocks and the arms. Beginning with the dark first day of the lunar fortnight, Madana goes down;<sup>5</sup> beginning with the light fortnight he gradually mounts to the head. In those members of the deer-eyed ones[ the lovers ], skilled in the commencement of the mind-born one, pay attention the sixteen parts that are very much like lightening sparks.

7. On the first day of the fortnight the lovers cause the young women to flow, who slowly make sit<sup>6</sup>: they closely embrace their neck, they kiss their head they press their two lips with the points of the teeth, they kiss the two cheeks, they make a small nail-mark on the back and the two sides, so that there is horripilation, and they honour the front-part of the buttocks with the soft points of the finger-nails.

8. On the second day<sup>7</sup> [ the lover ] causes [ the woman ] to flow, while he, being delighted by the meeting with her breast, kisses the margin of the cheek, the eyes, and the two breasts; he tickles the sides by the nail-points; he licks the lip, while his nail-points move at the arm-pit, and he closely embraces her.

9. On the third day he very closely embraces her, so that she shows horripilation; again and again he softly scratches the side of the arm-pit by the finger-nails; he presses her neck with his arm; he extensively enjoys her tooth-cover, he begins the churitam<sup>8</sup> near her bosom and so confuses the slender one.

10. On the fourth day [ the lovers ] plainly embrace [ the woman ]; they violently press the breasts; they bite the bimba-lip;<sup>9</sup> they scratch by the nails the tract of the left leg; at the arm-pit they repeatedly perform the churitam,<sup>8</sup> and thus they amuse themselves on the body of the lotus-eyed one by the waters of the cataract of the river of the smara-liquid.<sup>10</sup>

11. On the fifth day he pulls the hair by the left hand bites the lip, at the nipples playfully produces horripilation; and amorously kisses the two breasts. On the sixth day the excited one firmly embraces the body, kisses the lip, performs the churita<sup>8</sup> at the navel-ground, and by his finger-nails scratches the slopes of the two legs.

12. On the day of the Sun<sup>11</sup> he rubs Madana's mansion;<sup>12</sup> he licks the tooth-cover; with the nails

scratches the border of the neck, the breasts and the cheeks; he firmly embraces [ her ], and then, having thus prepared the stage of the Bodiless one, brings the mistress into the state of weakness.

13. On the eighth day he embraces the neck; he repeatedly pinches the navel with the nails; he bites the lip, and producing horripilation by rubbing violently, he kisses the slope of the breasts. On the ninth day his hands are tossing at the navel-ground; he bites the lip, he presses the breasts; he rubs the house of Madana<sup>12</sup> and with the nails scratches the side.

14. On the tenth day they awaken Smara by kissing the forehead, by scratching the neck with the nails, and by causing the left hand to stir at the hips, breasts, bosom and the back.

15. On the eleventh day they scratch the neck with the finger-nails; firmly embrace; and being somewhat desirous to suck again and again drink the tooth-cover; they again and again smile and strike the heart, and their hands move playfully to open the seal of Manmatha's mansion,<sup>13</sup> so that they render moist the loving woman.

16. On the twelfth day he firmly embraces; he repeatedly kisses the cheeks; he causes the sit-making<sup>6</sup> woman to close the eyes, and bites her tooth-cover. On the Mind-born's tithi<sup>14</sup> he kisses the cheeks; he rubs the breasts, so that she makes sit, and softly scratching the neck by the finger-nails, quickly causes the beloved one to become moist.

17. On the tithi of Kandarpa's enemy<sup>14</sup> they kiss the eyes; their nails move at the arm-pit; like an elephant, they introduce the finger into Kāma's mansion,<sup>15</sup> and thus they amuse themselves on the body of the beloved one. At the day of new moon and at the tithi of full moon they have the nails dancing on the stage of the shoulder-ground, and render the woman delirious, by bending the hands towards the house of Ananga and the nipples.

*Here ends in the Ratirahasya the second Section, namely the Chapter on the moon's digits.*

### III. Section.

*On the Species of man and woman with regard to the variety of sexual union*

1. According to the privities, which may have at length or depth of six, nine or twelve inches, men are divided into Hare, Bull, and Horse, the women into Deer, Mare and Elephant,

2. In the union of Deer and Hare, Mare and Bull, Elephant and Horse, there is the approved trio of equal coition [*samarata*].

3. Deer and Bull, and Mare and Horse are the two high forms of coition [*uccarata*]; Mare and Hare, and Elephant and Bull are the two low ones [*nīcarata*].

4. Deer and Horse, and Elephant and Hare are respectively the extremely high and the extremely low forms of coition. Thus according to the different measures they call the coition ninefold.

5. They call the equal [ forms of coition ] the best ones, the two high [ forms of ] congresses middle, just so the two low ones; the extremely high and the extremely low they call very bad.

6. In the low coition the women do not become moist nor are they satisfied, because their itching is not counteracted, since the linga does not rub inside.

7. Even in the high [ coition ] they do not become moist nor are they satisfied, their heart being afflicted by the pain inside the weak privity; for Manmatha depends on the mind.

8. Blood-born, small worms of weak, middle are strong power, according to their strength produce the itching in Smara's house.

9. The women's pleasure consists in the removing of the itching by the vigorous strikings with the penis, the dropping of the semen and its emission; which is like a current.

10.<sup>1</sup> From beginning there is on the side of the [ women ] a flowing, a form of becoming moist, which gives but small pleasure; but at the end, they like the man enjoy the pleasure of painting in consequence of emission.

11. Thus for a time screaming, gesticulating and weeping, she then being very confused and having closed the eyes in form of a bud, becomes powerless.

12. The appearance of emission of men and women is quick~~X~~ moderate or slow; thus with regard to time, and also with regard to measure, coition is ninefold.

13. With regard even to the impetuosity both are slow, middling or passionate. Impetuosity is understood to be amorousness; even by this, coition is ninefold.

14. Strength, ability to endure many wounds and blows, and the desire of carnal pleasure are the signs of passionate impetuosity; the contrary is the case in slow impetuosity.

15. But know, that in a middling impetuosity these [ signs ] are middle-sized. Thus, with regard to measure, time and impetuosity there are twenty seven forms of coition.

16. Sexual unions. If there be an equality of the three [ points ] then these results the best coition; but in consequence of complete inequality; the coition is the lowest one, an act of brutes.

17. For the rest there is mediocrity, except in one case ( where there is ) disgust i.e. in the extremely high and in the extremely low forms of coition. Thus it has been concisely said [ by me ].

[ *Description of the Deer-woman etc.:* ]

18. Now the signs of the above mentioned Deer-

woman etc; according to the variety of nature and qualities, shall be enumerated, as it has been said by Vatsyayana:

✓ 19. The Deer-woman has a globular head, curled thick hair, a small belly, broad buttocks, a nose with small nostrils big and beautiful eyes having dense eyelashes.

✓ 20. Her lips, hands and feet are red, the arm-creepers are very delicate and straight; the ears, cheeks and neck are long, the legs and Mons Venens are not too fleshy.

✓ 21. The ankles are plain; the gait is that of an elephant in rut; she is agitated by jealousy; she has the breasts standing up; she eats little and is thin, and very delicate, of unsteady mind of short-lived anger, and desirous of carnal intercourse.

✓ 22. Her coition-water has the smell of flowers; her fingers are straight; voice languid and sweet, her privity is six inches deep; she has a straight body, and is lovely.

23. The Mare-woman has the head depressed and elevated, a great mass of coarse, straight and dense hair; her eyes are unsteady like a petal of the blue lotus; her ear-couple and face are rough and long.

24. She has a rough line of teeth; the tooth cover is long; the pitcher-like breasts are fleshy and hard; the arms are very handsome and fat; the belly raised up (and) the hands delicate like a lotus;

25. she has the door-square of the heart expanded; her voice is stammering and sweet; she is afflicted by jealousy; her navel is deep and well-rounded; buttocks curved and beautiful; her legs are equal and tender;

26. her hips are fleshy, waist depressed; walk coquettish and slow; her feet are red and equal; mind unsteady, and body slender, she is fond of sleeping and eating, and attached to her lover;

27. she is rich in the first and the last humour<sup>8</sup>; her coition-water is yellow and has the smell of flesh; she possesses the qualities of flowing and of Madana's battle, and has a privity of nine inches.

28. The Elephant-woman is one, who is provided with broad forehead; cheeks, ears and nostrils, and short and fleshy pairs of hands feet, arms and legs with a neck which is, short thick and a little bent, tooth-points that are visible, and with thick and black hair;

29. she is afflicted by [the desire of] uninterrupted coition the sound of her throat is deep like that of an elephant; her body is spotted, her lower lip thick and bent outwards and her eyes are yellow; she has a great quantity of Madana-water; which [smells] like the rut-juice of an elephant; she is angry; mostly she keeps her vices secret;

30. she commits plenty of sins, is to be corrected by punishment [alone]. She has a privity twelve inches deep.

[ *Description of the Hare-man etc.: ]*

31. The Hare-men have their eyes reddish and big teeth fine and equal, face round, and the dress beautiful; they possess delicate, reddish, and very graceful hands, whose fingers which adhere together, and a fine voice; they get amusement in shaking about the work [ of coition ]; their hair is very soft; they have a neck not too long, and possess very thin knees, legs, hands, loins and feet;

32. they eat little; and are not proud; they are little inclined to sexual intercourse, they possess purity; they are wealthy, full of haughtiness, beautiful and charming, and their semen is sweet-smelling.

33. The Bull-men have their head large and raised; they possess a very broad face and forehead, a thick neck and very fleshy ears; the belly is like that of a tortoise; they are fat and have long arms hanging down from strong shoulders<sup>4</sup>; the inside of the hands is red; the eyes have red corners, strong eye-lashes, and are similar to a lotus-leaf; they are endowed with energy;

34. they have the shaking gait of the lion; their voice is soft; they are able to endure pain; they are liberal, fond of sleeping, free from bashfulness, full of glowing fire, phlegmatic and fortunate in the middle and old age; their body is rich in marrow; they have an abundance of acid fat (?); they are highly favoured by all women and have a lingam measuring nine inches.

35. Horse-men are those who are endowed with extremely long, thin, and curved ears, neck, lips and teeth, their arm-pits are large, their arms fleshy, and the hair thick, straight and dense; they are extremely jealous, have their limbs and kness curved, and the nails beautiful, they have a series of long fingers and toes, they possess long, big and unsteady eyes, they are impetuous and sleepy;

36. they possess a deep and sweet voice; a quick gait and fleshy legs, they burn with the desire of women, their speech is upright; they are splendidly endowed with the elements of semen and bones; they suffer from thirst ( of union ) their fluid of Smara water is cool like fresh butter, abundant and acid, their lingam measures twelve inches; their breast-ground is even.

37. Even when there is deviation from the above mentioned measures of the privities you may know, that there is the genus of Hare-man, Deer-woman etc. divided into best and lowest ones.

38. As for the characteristics spoken of before and to be spoken of later the wise men may settle the right characteristic out of the many, even when they are mixed together.

*Here ends in the Ratirahasyam composed  
by sri Siddhapāṭaliya Kokkoka,<sup>5</sup> the  
third Section, namely the chapter  
on the species with regard to  
the variety of sexual union.*

## IV. Section.

### *On general ordinances.*

1. A woman is *bälá* ( girl ) up to the sixteenth year; then up to twenty, she is *taruṇī* ( young woman ); afterwards up to fifty-five, she is *praudhā* ( full-grown ), and after that she reaches old age. Infirm ( *ślathā* ) are the women who are long, dark-coloured, slender, for a long time separated ( from the lover ) and endowed with deep arm-pits; firm ( *ghandā* ) are those who are strong, yellowish, short, continually enjoying sexual pleasure, and who are endowed with developed arm-pits.

2. If these characteristics are mixed, the woman is of middle type, and her nature is known as follows: a firm girl is to be waited upon by [ means of ] external intercourse while an infirm full-grown woman is desirous of internal bewilderment.

3. The modes of acting with respect to the different stages of age, as communicated in the *Guna-patākā* of these too we take note, because they are perceived by experience to be true.

4. The girl is to be won over by betel, garlands, fruits, scents, delicious foods and respect; the simple one, who is of young age is delighted by an intense, excellent coition, begun with love, by gifts of ornaments, necklaces etc; the middling one is desirous of sexual intercourse; the old one whose youth has passed is extremely delighted by conversations and respect.

5. The phlegmatic woman has joints of the bones and ankles invisible, a soft, sweet voice, and is tender like a lotus; the biliary young woman has the joints of the bones and the ankles clearly visible, and [ is endowed ] with limbs not cool, the windy woman is harsh and talkative and has a body neither cool; nor hot. The phlegmatic one is also hot, if she has recently delivered a child, the biliary one, if pregnant, has the body very cool.

6. These [ the different types of women ] have a termination of their natural states after a short, a moderately long, or a long time; their privities have a violently flowing, a burning, or an impossible access respectively; their desire of sexual enjoyment and union is in the winter, the rainy season and the spring provided the weather is cool.

7. Whatever in the Guṇapatākā has been stated as additional characteristics of the types [ of women ], that too, as experienced by the perception, will [ now ] be clearly said.

8. The woman amorous<sup>2</sup> temperament has her nails, eyes and teeth charming; she is without sadness, endowed with self-respect, of steady love; the hollow of her best member<sup>3</sup> is cool fleshy and agreeable to touch; she is dark-coloured.

9. But the woman of biliary temperament is to be regarded as middling; she is of yellowish colour, has fleshy breasts red nails and reddish eyes;

10. her perspiration has a strong odour; sometimes she is angry, and sometimes pleased; she is fond of cold and is disinclined to heat. She has her best member very hot and very ( loose ),

11. she is very clever and intelligent, and surely becomes weak during coition. The woman of windy temperament has a harsh voice, is talkative and fond of going about.

12. she has the dusky-white colour of a tree, which is a little burnt; she eats much, has a hard body and rough hair with burst ends; she is very hard, and has dark nails and eyes;

13. her best member<sup>8</sup> has a touch like that of the tongue of a cow and is rough, and thus [ the woman of windy temperament ] is the lowest one.—If these characteristics are mixed in a woman, she is to be considered as being of a mixed temperament.

14. The *devasattvā* [ a woman of the nature of gods ] is a young woman whose body is sweet-smelling and pure; her face is very bright, and she abounds in friends endowed with much money.—The *yakṣasattvā* [ a woman of the nature of the Yakṣas, the attendants of Kubera ] is without bashfulness with regard to respectable persons; she is ( always ) longing for the accomplishment of sexual intercourse in pleasure gardens, drinking-rooms, on the seaside and on mountains, and is angry.

15. Surely the *Narasattvā* [ a woman of human nature ] is of sincere mind courteous, fond of hospitality, and will not be fatigued by fasting.—The *Nāgasattvā* [ a woman of the nature of Snake-demigods ] breathes and yawns much, is fond of going about, sleepy and frequently frightened.

16. They call a young woman *Gandharvasattvā* [ being of the nature of the Gandharvas or musicians in heaven ], who is free from anger; wears bright, luminous garments; who has the desire fixed on garlands, perfumes, aromatic smokes, etc; who is well-versed in the musical sport and familiar with the [ other ] arts.

17. The *pisācasattvā* [ a woman of the nature of a devil ] has no self-respect; she eats very much; her body is extremely hot, and she consumes spirits liquor, meat, etc.—The *kākasattvā* [ a woman of the nature of a crow ] again and again causes her eyes to turn round, suffers from intense eating, and falls into great fear.

18. The woman of the nature of an ape [ *vānara-prakṛti* ] has rolling eyes is fond of the battle with nails and teeth, and has an unsteady disposition of the mind. The *kharasāttvikā* [ a woman of the nature of the ass ] harangues impudent and unpleasant words and is fond of striking her lovers.

19. Species, stage of life, temperament, nature—of all that has been enumerated, temperament is to be considered as being predominant. Now hear from us the following concise word:

20. A dark one, a phlegmatic one a Mare-woman or a Deer-woman, one of the nature of a Gandharva, of a Yakṣa, of a human being or of a god; a girl or a woman whose body is decorated with fresh youth--such a young woman is the highest mystery to those who enjoy worldly life.

21. Amidst species, nature, age and measure, they call the temperament of the women predominant; and to it their attention is to be paid, as Karpīsuta and other wise men have said.

22. Freedom of will, dwelling in the father's house, taking part in processions and festivals, conversation in the presence of men, absence of self-control, dwelling in a foreign country, repeated intercourse with harlots, loss of the own means of subsistence, the husband's old age, his jealousy, and his going abroad--these are the causes of a woman's ruin.

23. Surely women begin to highly dislike their lover, if he is poor, disagreeable, dirty, avaricious, not familiar with the arts, unkind, extremely harsh; if he refuses ornaments; if he erroneously imagines faults [ on their side ]; they also highly dislike him on account of excessive perseverance; of seperation, and of roughness of his [ man's ] body.

24. When displeased, the woman does not look at him; ( the lover ) she does not honour his friends and companions; she resides in a separate place adverse to him; during union she is distressed; during separation she

is, as it were, delighted; when kissed; she cleanses her mouth; she does not endeavour to obtain respectfully treatment from him; she is jealous, does not answer his words; shrinks from being touched by him; as soon as she lies in bed, she falls asleep.

25. All that in the Guṇapataṅkā is enumerated as external signs expressive of love, is stated both for those who have enjoyed sexual union, and also for those who have not.

✓ 26. The external signs expressive of the love of women are these: the lip vibrates in the fore-part; the eyes move like a fish in the interior of a well; the braided hair, intermixed with flowers, is tied again if dropped; the covered breasts become visible; the slope of hips is shown; and the knot of the garment, though well fastened, falls down.

✓27. The external signs expressive of love in the absence [ of the lover ] are these: she is pleased when she hears the beloved one's fortune, beauty, wit and humour praises, good qualities and attachment; she enjoys high satisfaction on seeing the face of his relatives and friends.

28. A woman whose body is fatigued by a journey; who has recently been attacked with fever; whose body is infirm on account of dancing; who gave birth to a child one month ago, and who is pregnant since six months— gives no pleasure during the sexual intercourse. It is well-known, that the woman is a

receptacle of love at the time of sexual union, after a long separation, reconciled after having been angry; or when after <sup>γ</sup> menses she has at a new congress, or taken a bath when intoxicated by liquor and spirits.

29. At the first battle of Madana, women enjoy only little pleasure; after a long time, they somehow obtain the fruit of satisfaction, and at the second [ sexual union ] they are short-timed and enjoy a very intense pleasure. But as for the men, this succession is inverse.

*Here ends in the Ratirahasyam the fourth  
Section, namely the Chapter on the  
general ordinances.*

## V. Section.

### *Local peculiarities.*

1. The men for the most part attain the end of amorous feeling before the satisfaction of the women. This being determined, the women ought to be dallied with while one should wait until they become moist first.

2. The slender ones, who, after due consideration being paid to their country, time and nature, have been dallied with<sup>1</sup> by the external [ modes of ] sexual union become weak, get an intense passion, become moist, and then quickly obtain satisfaction.

3. Even a weak man can dally for a long time at the sexual union, and with undiminished strength, if he begins[ the operation ] in a slow manner, while turn-

ing his thoughts towards a river, a forest, a cave, a mountain, [ or a similar thing having ] substratum of trouble.

4. A man's generating seed,<sup>2</sup> even though staying near the forepart of the penis, does not drop down, if he thinks of a very unsteady ape who is moving on the branches of a tree.

5. Wise men call a love as " resulting from practice " [ *ābhyaśikī prītiḥ* ], if it develops by repeatedly practising hunting, performance of manual work, and dancing, or by the objects of sense, like the sounds of the lute.

6. Love is ( said to be ) " born of supposition " [ *ābhinānīkī* ], if it does not arise from practice nor from any object of sense, but only from imagination; for example a love that arises between an eunuch and a woman by embracing, kissing, etc. ( just in the same manner ) as it has been explained for [ real ] men and women.

7. Learned men call that love as " born of confidence" [ *pratyayotthā* ], which arises generally from the similarity of another [ to the beloved one ]; but if it arises from the principal objects of sense, they call such a love as " relating to the senses " [ *vaiśayīkī* ].

8. As for the above mentioned individual peculiarity of nature, the difference produced by the state of

species, and the clear individual peculiarity of country to be enumerated hereafter are to be borne in mind [ by the man ] when he approaches a woman.

9. The women born in the Middle Region have a pure behaviour, and hate the [ tricks of ] nails and teeth and kissing. Of such a sort, and fond of various [ kinds of ] sexual intercourse the women from Avanti and Bālh.

10. The women born in Ābhīra are eagerly desirous of embraces; they become disaffected by the deeds of the nails and teeth; they are delighted by stroking, and their heart is to be won by kissing. The women of Mālava are also of the same type.

11. The women on the banks of Irāvatī, Sindhu and Śatadru, and those [ living ] between the rivers Vipāś and Vitastā, as well as those born on the shore of the Candrabhāgā, are not to be won without performing the *auparistam*.<sup>8</sup>

12. The woman of Gujarat wears bright hair,<sup>4</sup> has a slender body, fleshy breasts, beautiful eyes, a sweet voice, and even when disaffected, is fond of the internal and external [ practices ] of sexual enjoyment.

13. The woman of Lāṭ<sup>8</sup> becomes very moist by soft strokings and by the deeds of the nails and teeth; she is longing for embraces, has a very violent vehemence, and a slender body, and dances at the festival of sexual union.

14. The woman from Andhra<sup>6</sup> transgresses the limits of good conduct; she being afflicted by the [ desire of ] sexual pleasure, is inclined to bad behaviour; she practices the play of acting like a mare,<sup>7</sup> and possesses delicacy.

15. The women born in Strīrājya<sup>8</sup> and in Kosala<sup>9</sup> become moist when rubbed with an artificial penis;<sup>10</sup> they are delighted at strong strokings, and their privities have a very intense itching.

16. The women from Mahārāstra utter taunting and vulgar speeches; they are shameless, and during the sexual intercourse practice to the sixty-four arts. Of the same sort are the women of Pāṭaliputra,<sup>11</sup> [ but only ] when being in loneliness.

17. The Dravida women successively become moist when rubbed again and again inside and outside by the external [ modes of ] sexual union; they possess abundant Kandarpa-water,<sup>12</sup> and enjoy satisfaction even in the first congress.

18. The women from the Vanavāsa<sup>13</sup> country keeps secret the faults of their own body, while they frequently laugh at the faults of the body of other women; they are all-forbearing, and possess a middling impetuosity.

19. The large-buttocked women from Gauda<sup>14</sup> and Vāṅga<sup>15</sup> have a weak body like a creeper and a sweet voice; they are longing for embraces and kisses; they

have only a small impetuosity; they are possessed of *hard behaviour* and have indifference to the battle of sexual union.

20. The woman born at Kāmarūpa<sup>16</sup> is soft like a śīriṣa[-flower];<sup>17</sup> she repeatedly becomes moist and even by the touch of a [ lover's ] hand melts during congress; she is pleased even in the stage of Ananga,<sup>18</sup> and has a sweet voice.

21. The woman of Utkala<sup>19</sup> is agitated by intense passion and is fond of bites and nail-marks. The woman born in Kalinga<sup>20</sup> is of the same kind, but especially fond of *aupariṣṭaka*<sup>21</sup>.

22. Mūladeva says that the woman of Utkala gets the highest pleasure from the various nail-marks, strong strokings by the hand, and by the modes of *aupariṣṭa*<sup>22</sup>; that she is desirous of an uninterrupted battle of sexual union, is shameless and rich in passion.

23. As according to the nature of countries as pointed out by the lord of the sages,<sup>23</sup> the young women of other countries too are to be respectively considered; and following their direct perception, [ the men ]<sup>24</sup> should turn to personal individuality of a woman [ for ] the natural individuality is stronger than the individuality of a country.

24. Thus all that has been enumerated as local individuality of women is to be clearly ascertained in this way even with regard to those countries not mentioned

above; and [ the lover ] should, by his own perception, observe also the natural individuality, for know, that, of both, the innate individuality is stronger.

25. Thus having determined the measure, the time and ( degree of ) impetuosity, ( of a woman ) as well as his own condition and temperament, ( a man ) according to the varieties of the peculiar individuality of a woman's nature and of the country, may employ the external [ modes of ] sexual union and perform the sexual union itself.

26. In the beginning there is the external sexual union to be employed, and this begins with embraces, which are twofold, according as smara's play has already succeeded or has not; and further these embraces are twelvefold.

*Here ends in the Ratirahasyam done by  
śrī Kokkoka, the fifth Section, namely  
the chapter on the knowledge of the  
women of different countries.*

## VI. Section.

### *On Embraces.<sup>1</sup>*

1. When the body of a woman, who approaches a man from opposite reaches the body of the man, who comes under the pretext of another [ purpose ], those who know the sexual union, call this embrace as the "touching one" [ *spretaka* ].

2. When a large-buttocked woman, while fetching something, with unsteady eyes pierces a man, who is standing or sitting with her breasts, and he firmly takes hold of her, it is called the “piercing” embrace [*viddhaka*].

3. When during a procession, at a festival, or in dense darkness both [man and woman] go together and a contact of their bodies takes place for a long time then it is called the “rubbing” [*udghṛṣṭaka*] embrace. But the same is called the “pressing” [*pīḍitaka*] embrace, when there is a pressing against a wall.

4. Thus the play of embracing is [only] fourfold for those who have not yet enjoyed sexual union, in order to know the feelings of women; but for those, who have already enjoyed sexual union; it is employed only for increasing the passion, and [as such] is explained by the sages as eightfold.

5. When a straight-bodied woman, imitating the grace of a creeper and softly making ‘sit’<sup>2</sup> encloses the beloved one like a tree, and herself being bent, bends his face to kiss it heartily with amorous weeping, it is called the “creeper-twining” embrace [*latāvesṭita*].

6. When a woman, having placed her foot on the foot of her lover, and by depressed<sup>3</sup> sighings, having resorted with the other foot to his thigh, passes one of her arms round his back, and bends his shoulder by the other arm,

7. and in order to kiss him wishes to climb up to her lover, as if he were a tree, it is called the “climbing of a tree” embrace [*vṛksādhirūḍha*]. These two kinds of embrace have been mentioned with regard to a standing husband; now the various kinds of embrace are just now to be enumerated, when [ both ] are lying.

8. When the pair, repeatedly performing the play of very close embraces,<sup>4</sup> so as to invert their thighs and arms in an emulating manner as it were, and without any moving, vanish in the body of each other, then the lord of sages<sup>5</sup> calls it the “sesamum and rice” embrace [*tilatāṇḍula* ].

9. When a woman in front of a man is sitting on his lap or on the bed, and the lover performs a sweet, close embrace, and then both enter, as it were, into each other’s bodies, the discrimination vanishing on account of the passion of the intense arising love, it is called the ‘milk and water’ embrace [*kṣiranīra* ].

10. When the husband having completed the stage of the Bodiless one ( i. e. having reached the consummation of his amorous passion ), presses the two thighs of the woman who is waving from the effects of the Mind-born one ( i. e. love ) by the application of the tongs of his own thighs opened a little wide, this is called by those who know the meaning of the Muni[s] the “thigh-embrace” [*ūrūpagūḍham* ].

11. When a woman, with her hair and upper garment hanging down, holds, by her jaghana,<sup>6</sup> the hips of

the lover, and mounts upon him longing for the practice of the nails and teeth or for kissing; then the lord of sages<sup>1</sup> calls it the “hip-embrace” [*jaghanopaslesa*].

12. When the fair-limbed one, going upwards to the breast of the lover, places on it the burden of her own breasts, it is called the “breast embrace” [*stanā-līngana*]. When [either of the lovers], placing mouth on mouth, eyes on eyes, presses the forehead by the forehead, it is called the “forehead-embrace” [*lālātika*].

*Here ends in the Ratirahasyam done by  
sri Kokkoka the sixth Section, namely  
the Chapter on Embraces.*

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## VII. Section. On Kissing.

1. [The teachers] say that the eyes, the throat, the cheeks, the tooth-cover, the interior of the mouth, the bosom and the forehead are the places for kissing. According to local custom, the inhabitants of Laṭa freely enjoy the pleasure of the contact by kissing also at the jaghana, the place under the navel and the arm-pits.

2. They call it the “limited” kiss [*nimitaka*], when a woman, having been forcibly united<sup>1</sup> with the lover, lays her mouth upon his mouth and remains indifferent. They call it the “trembling” kiss [*sphurita*], when she, wishing to take hold of her husband’s lip, which has been placed upon her mouth, by the bud of her trembling lips, however does not hold it.

3. When a woman covering the eyes of her husband with her hands, strikes slowly with her tongue, the lover's tooth-cover, that has been placed upon her own mouth and has been softly seized by her two lips, it is called the "striking kiss" [*ghattita*]. These three [kinds of kisses] are to be practised with a girl.

4. When the lover, standing behind and taking hold of the woman's chin by his two hands, turns her face a little and then both suck the lip of each other, it is called the "turning kiss" [*bhrānta*]. It gets the name of the "crooked kiss" [*tiryak*], when the lover stand crooked.

5. These two [kinds] get the name of the "pressed kiss" [*pīdita*], when the hold is taken by pressing. Furthermore, when the lover, holding her upper lip with his two fingers and strikes it by the point of his tongue without touching the teeth<sup>3</sup>, presses and bites the lip that has been amorously seized, it is called the "upper lip kiss" [*uttarostha*].

6. When the beardless husband amorously seizes, by the bud of his lips, the very soft bud of her tooth-cover, and kiss it<sup>4</sup> or vice versa, it is called the "bud-kiss" [*sampūta*]. This becomes the "kissing of the interior of the mouth" [*anuvadana*], if there is a sportive battle of the tongues.

7. Soft, even, pressed and curved<sup>5</sup>—of such kind is kissing also other places, not mentioned above; and all this is properly so called.

8. When the lord of her life, returning after a very long time, secretly kisses his beloved one, who fell asleep previously, or is pretending to sleep, the kiss thus described is called the “awakening kiss” [*prātibodha*]. The following two other kinds are called, “the reflection-kisses” [*chāyaka*],

9. when, with a view to indicate a new affection, man and woman kiss the reflection in a mirror or a statue etc., [of the other]; embrace or kiss a statue, a child, or an image, love having taken hold of them both practices are called “transferred” (kiss or embrace) [*samkrānta*].

*Here ends in the Ratirahasyam done by sri  
Kokkoka the seventh Section, namely,  
the Chapter on Kissing.*

## VIII. Section.

*On scratching with the nails.*

1. The (places that are to be marked with the) nails of men and women of excessive passion are arm-pit, arms<sup>1</sup>, thighs, jaghana, breasts, sides, back, bosom and throat. But even by others<sup>2</sup> (men and women of middling passion) they are to be used, (at times) namely, at the new congress, when anger has ceased; after menstruation, at the time of being drunk, on going abroad, and when separation impends.

2. The decision of the use of the nails, and likewise that of the teeth, also depends upon the (local or

personal) individuality. The nails of lovers, endowed with excessive passion have fresh and strong points. The good qualities of the nails are growth, cleanliness, softness, brightness, being without rent, and being un-broken.

3. The minute acting, of all nails at the cheeks, the breasts and the lips, which produces only an indistinct mark, causes horripilation, and is done by striking the nails with the point of the thumb-nail, they call it the crack sound mark, [*ācchurita*], crack being heard at the end.

4. When (the nail mark is) curved, it is called, "half-moon" [*ardhacandra*] and is a mark on the breasts and the throat. Two (half-moons), impressed opposite to each other, are called by the lord of sages<sup>8</sup> a "circle" [*mandalaka*]. The places of this mark are the mons Veneris, head, the cavities of the loins, and the thighs. Whenever the lovers make a mark, two or three inches long, it is called "line" [*rekha*].

5. When on the breast lines are impressed in the direction of the nipples, with the contracted nails of all (four) fingers, the thumb-nail having been placed downward, the men of knowledge call it "the peacock's foot" [*mayaūrapadaka*].

6. The same, made with all nails at the breasts, is the "jump of a hare" [*sasapluta*]. On the breasts, the privities and the back is made the significantly named mark "lotus-leaf" [*utpaladala*]. Three or

four lines close to each other are impressed as a memento by wise men, when going abroad, on the jaghana and the breast.

*Here ends in the Ratirahasyam done by  
śrī Kokkoka, the eighth Section, namely,  
the chapter on the Nails.*

## IX. Section.

### *On Biting.*

1. Praiseworthy are the teeth, that are of pleasing brightness, have sharp ends, neither too long, nor too short, colour-holding, equal and close. They are to be employed at the above mentioned places of kissing<sup>1</sup>, except at the interior of the mouth, the upper lip, and the eyes.

2. A bite on the lip which is shown only by the redness (of the skin), is called the “hidden bite” [*gūḍhaka*]. When there is a pressing (bite) on the lip or the left cheek, it is called the “swollen bite” [*ucchunaka*]. A bite produced by repetition, with special acting of the lower lip, is called a “coral and jewel bite” [*pravālmāṇi*].

3. When there is biting with two teeth in the midst of the lip, in pieces as small as sesamum-seed, it is called the “point bite” [*bindu*]. But when there is biting with all sharpened teeth, then are produced “the garland of points” [*bindumālā*] and “the garland

of jewels” [*manimālā*], the ornaments of the arm-pit, the forehead, the throat, and the joints of the thighs.

4. The “broken cloud bite” [*khaṇḍābhṛaka*] has the form of a circle with unequal prominences, and is to be produced on the slope of the breasts with the ends of the teeth. The (mark of the) row of the teeth, with red intervals, broad and close, is called “the biting of a boar” [*kolacarvita*], an ornament of the breasts and the back.

*Here ends in the Ratirahasyam done by sri Kokkoka, the ninth Section, namely, the Chapter on the External Congress.<sup>2</sup>*

## X. Section.

### *On sexual congress*

1. The well-clothed lover, surrounded by a troupe of his companions; after having seated the adored one on his left side, begins a jocular conversation in a room, shining with bright lamps, covered with flower-garlands and filled with fragrant smoke.

2. He (then) softly embraces her with the left arm; again and again touches the border of her garment the bosom and the girdle, and having thus in the young woman’s heart aroused the passion by singing beautiful songs, he breaks off the course of conversation.

3. Kissing again and again her forehead, chin cheeks, and point of the nose, kissing furthermore, by

making "sit"<sup>1</sup> her throat and tongue and marking with the churita<sup>2</sup> [ the sounding nail-mark ] her jaghana, breasts and thighs, he himself being possessed of strength loosens her girdle, after having laid her down.

4. When she shows disagreement, he shall kiss the boundary of her cheeks, press the mansion of Smara<sup>3</sup> with the end of the linga, direct his mouth towards her, embrace her body with his two arms, and make the play of the finger at her house of Madana.<sup>4</sup>

5. Women's residence of Madana<sup>5</sup> is fourfold: either inside soft like a lotus, or covered with small modes,<sup>6</sup> or wrinkled, or like the tongue of a cow; and each preceding one is weaker and more praiseworthy.

6. There is in the vulva a penis-like tubular organ, the swing of Madan's walking. When being shaken with two finger, it emits the stream of rutting juice. [ The teachers ] enumerate this and the [ below-mentioned ] "umbrella of Kāma" [ *Kāmātapatra* ] as the two organs of women.

7. They call that as "Manmatha's umbrella" [ *Manmathacchattrā* ] which is a nose-like [ organ ] above the fissure of Madana's mansion, full of all rutting juice-veins; and near by, inside of the cave of Madana, there is a tubular organ, filled with Smara's water (called) "filled hall" (?) [ *pūrnacandrā* ].

8. There is [ in the vulva ] still another collection of many tubular organs, but the above-mentioned

three ones are the most important with regard to the rubbing with the hand-branches. No need here of enumerating [and describing] the names of the various practices of the hand-branches, namely, elephant-finger serpent's hood, half-moon, Kāma's hook etc.

9. Having shaken again and again the above mentioned organ with forefinger and middle finger, he as much as desired slackens [even] a hard woman. Thus the sovereignty of love<sup>4</sup> having become manifest by the nails, teeth, kissing, embracing and acting on the vulva, he may immit his instrument.

10. Then having performed, according to individuality the external [kinds of] sexual union, and having observed that the woman after this is drunk with passion, the husband may perform the practice of Smara's instrument<sup>5</sup>, provided that the state [of his penis] is equal to the measure of the house of Smara.<sup>6</sup>

11. Contracting of a relaxed cave of Smara is produced, when there is the posture with closed thighs; when the jaghana is very narrow, there is, with regard to widening it, recommended the posture with opened thighs.

12. Here the woman, endowed with excessive passion, in the low union compresses the not-closed jaghana; and in the high union, of course, widens it; [but] in an equal union she lies straight and in the natural position.

13. Sexual union has been said by the Muni<sup>3</sup> to be fivefold, namely the supine [ *uttānaka* ], the lateral [ *triyak* ], the sitting [ *āsitaka* ], the standing [ *sthita* ], and the bending one [ *ānata* ]. Therefore I will in due order describe the various kinds without rest.

14. Among the [ modes of the ] supine union there are two postures in the equal mode, three ones in the high congress, and four ones in the low congress. Thus the Muni has said without restriction.

15. When the thighs of the raised-sitting woman are on the thighs of the sitting man, it is the vulgar union [ *grāmya* ); when they are outside of his loins, it is the courteous union [ *nāgaraka* ).

16. When the rāgo sacra is held by the two hands so that the jaghana is raised upwards; when the breasts are pressed with the husband's hands, and the two heels are held outside of the slope of the [ man's ] buttocks, this position is called the "widely opened" position [ *utphullaka* ].

17. When the woman keeps the two thighs horizontally raised, and enjoys her lover, making room ? and opening the thighs and the vulva, this position is generally called the "yawning" position [ *jyāmbhita* ].

18. When the woman, joining her two thighs together with the legs places them by the side on her lover's knee, this position is to be learned only by long use and is called the "position of Indrāṇī"

19. When both be together, the legs being stretched straight out, it is the “clasping” position [*samputaka*]. It is twofold, according to the supine or the side position of the young woman; and it becomes the “pressing” one [*pīdita*], when the thighs are pressed.

20. But this gets the name of the “twining” position [*vesṭita*], when the two thighs are placed across<sup>9</sup>. When she with the bud of the lips of the vulva holds the penis, so that it may not tremble, it is “the mare’s position” [*vādavaka*].

21. When the man, embracing the two thighs that are put together and raised straight up, enjoys the young woman, it is the “rising” position [*udbhugna*<sup>10</sup>]. But this becomes the “breaking of the breast” [*urahs-phuṭana*], when the two feet of the woman are placed on the [lover’s] breast.

22. When only one leg is stretched out, it is the “half pressed” position [*ardhanipīdita*]; when the two knees of the young woman are placed on (her lover’s) shoulders, it is the “yawning” position [*jṛmbhaka*]; when one leg is stretched out downwards, it is called the “stretching” position [*sāritā*].

23. When there is here a repeated change, it is called here below the famous “splitting of a bamboo” position [*venuvidāritaka*]. When one of the legs of the young woman is down, and the other is raised up

and placed on the (lover's) head, it is called the "impaling on a stake" position [*sūlacita*].

24. When the two legs of the young woman are crooked and rise to the navel of the man, it is called the "crab's position" [*kārkaṭaka*<sup>11</sup>]. When the woman with her foot violently causes<sup>12</sup> him to revolve (?) it is called the "swing" [*prenkhā*].

25. When the shanks of the young woman are overturned, it is called the "lotus-position" [*padmāsana*]. But when only one shank is overturned, then it is called the "half lotus-position" [*ardhapadmāsana*].

26. When the woman brings her two arms, that come out of the opening space between her knees, near the neck of the husband, and when the lover renders this position beautiful by his two arms that are placed between her elbows, then the Munis call it the "serpent's chain" [*phanipāsa*].

27. When the young woman holds in her hands the great toes, and the man places her two shanks on his elbows and his two arms on her neck, this position is called the "tying up" [*samyamana*].

28. When the man enjoys sexual pleasure after having placed arms on arms, face on face, legs on legs, it is called the "tortoise position" (*kurma*). When then the two legs are raised up and transposed, it is called the "pressed" position [*pīdita*], because the legs of the woman are pressed by the feet of the man. [ ? ]

29. The supine unions have come to an end. Now I will describe the two horizontal unions. When the legs of the man lie between the legs of the woman, this position has been called by Munis as "the box" [*samudga*].

30. When, without interrupting this figure of "the box" the young woman or the man enjoys sexual pleasure by turning round<sup>13</sup>, it is called the "turning round" union [*parivartanaka*] and certainly is only to be learned after a long use by a person of a light fore-part of the body.

31. When the two legs of a sitting beautiful woman are stretched out and on one side curved, and when the man being in the same manner below, unites with her a little horizontally, this is believed to be the "double foot" position [*yugmapada*].

32. When the man, lying between the elbows of the young woman and thus swinging his loins, enjoys sexual pleasure, it is called the "rubbing" position [*vimarditaka*]; when the union goes on face to face, it is called the "ape's position" [*mārkaṭaka*].

33. Thus the various kinds of congress, performed when sitting<sup>14</sup>, have been enumerated; now comes the surprising union. When both, standing upright, support themselves on a pillar, or a wall, then there is a fourfold practice.

34. When the man<sup>15</sup>, embracing with the elbows' the knees of the woman who keeps hold of his neck,

and standing upright, immits the penis, she being drunk with joy, then it is called the “knee-elbow” position [*jānukūrpara*].

35. When one of the woman’s feet is raised up, it becomes the position named as “Hari’s walking” [*Harivikrama*]. When the two feet of the young woman are placed on the hands of the lover, who supports himself against a wall, it is named as the “two palms” union [*dvitala* ].

36. When the woman, sitting on the hand-lotus of the beloved one, who supports himself against a wall and keeping hold of his neck by her arm-creepers, embracing the lover’s loins with the snare of her thighs, and moving herself by the sales of her feet, swings herself respiration and very much making “sit”, then it is believed to be the “hanging” position [*avalambita* ].

37. When the woman assumes the shape of a downward-faced quadruped, and the lover, getting upon her loins, performs the practice of a bull etc, it is called the “bent union” [*vyānata* ]

38. When the woman, placing the two hands on her feet, and his lover sitting on her loins, slowly wanders being downward-faced, the lover being upward-faced like a bull, it is called the “congress of a cow” [*dhenuka* ].

39. When the lover, keeping hold of his penis with the hand like an elephant, mounts upon the woman, who places her breasts, arms, face and head on

the ground, raising up the buttocks and being downward-faced it is called the “congress of an elephant” [ *aibha* ]

40. He may also perform other kinds of congress, like that of the deer [ *ainā* ] of the ass [ *gārdabhika* ], of the dog [ *sauna* ], of the buffalo [ *sairibha* ], etc.

41. But when a lover at the same time goes to two women, who have the legs stretched opposite to each other, or when a woman, drunk with passion, enjoys two lovers at the same time, they call it the united “congress” [ *samghātaka* ].

[41a<sup>16</sup>. Of the same kind is another congress, namely, when a group of four men is enjoyed by one woman or [ a group of four women ] by [ one ] lover, they being at the same time waited or operated on with mouth, hand and foot, and liṅga. ]

42. Among the rules for stirring the vulva with the penis, the rules for the surprising union have been enumerated here. The names of the churning congress [ *mantha* ], the “pressed congress” [ *pīditā* ], the “blow of a boar” [ *varāhaghātaka* ], etc., have been omitted by me, because they are of no great use.<sup>17</sup>

43. Performing [ various deeds ] as pressing, kicking, striking, etc. the man may, upwards, round and downwards immit the penis, that he holds in hand, into the vulva of the well-buttocked one who is afflicted by Manmatha,

44. To whatever point she turns her eye-globes, this he may violently press. The relaxation of the body, the closing of the eyes, and fainting are the signs of reaching the state of pleasure.

45. Again and again she presses her jaghana against (the man); she makes "sīt"; she is afflicted by excessive passion,—all this indicates the time of reaching the state of satisfaction; but the signs of absence of pleasure are to be enumerated as follows:

46. She stirs the hand; she strikes [the lover]; she does not allow him to cease; she quickly goes beyond him. Or, when the beloved one is fatigued, the woman at her own pleasure performs the *purusāyita* [playing the man].

47. From the beginning, or after the man has immitted the penis, she lays him down and acts like a man. When she, with curved feet, turns like a wheel, the loins of the man being set up, it is called the "top" position [*bhrāmara*].

48. When there is a turning all round of the lips, it is called "swinging" [*preṅkholita*]. She may give blows, and, making "sīt" and with a smiling face, she may speak as follows:

49. "Now, you rogue, you have been laid down by me. I shall kill you ! Hide yourself ! you have been rendered humble !" So speaking and striking him again and again, the bracelets jingling, the lips

being kissed by the dark hair-locks, the buttocks violently swinging, she, being fatigued, may herself stop the congress.

50. When the man sees that she is fatigued, he should lay her down and, when finishing<sup>18</sup>, perform the "clasping" position [*samputa*]. But when even so she does not reach the state of satisfaction, he should perform the so-called finger-congress [*angu-lirata*]

51. He should not allow that woman to perform the inverse congress who has been lately confined, nor a woman during her monthly courses; and he should exclude also a pregnant one, a deer-woman<sup>19</sup>, a fat one, a girl, and an emaciated one.

52. They have called the stupor during sexual intercourse as the battle of Madana, and thus striking is stated to be a part of it. There is here also the making of "sīt", it being a kind of suffering, and this is said by the wise men to be manifold.

53. Striking has been stated to be performed with the back of the hand, with the open palm of the hand, with the fist, and with the fingers [which are] a little contracted, on the back, the sides, the jaghana, and the bosom; for these are the residences of Madana.

54. It is well-known that the kissing sound is [of various kinds, namely,] the sound him, thundering, the sound sīt, the sound ut (?)<sup>20</sup>, the sound pūt, breathing, weeping, etc. "Let me!" "Press!" "Keep hold!"

“Restore me to life !” “Protect me !” “Alas !”  
“Woe me !”

55. This, mixed with cries like those of the quail, the dove, the cuckoo, the flamings, and the pigeon, is produced at the time of striking; on another occasion also the crying sound [*ruta*] is recommended by the lovers.

56. Throat and nose upwards utter the sound him; thundering is like the noise of a cloud; the sound sīt is like the bursting of a bamboo; the sound pūth like that of a jujube print falling into water.

57. It is well-known that striking with the open palm of the hand is a blow with the hand that produces the weeping sound, and is to be performed on the heart; but the [striking with the] fist is declared to be [one that is to be] made on the back, and the striking with the fingers a little contracted, that look like a serpent's hood, on the back.

58. The striking with the palm of the hand is employed on the jaghana, the striking with the back of the hand on the sides; striking with the scissors etc. is used in the Southern Country, but is here condemned by the wise men.

59. The lover should strike the young woman, who is sitting on his lap, with his fist on her back, and she too, being as it were angry, should strike him in the same way; afflicted by love, she cries and breathes.

60. Up to satisfaction, the man should employ on the heart of the young woman, who bears the penis immissed, a gradually increasing striking with the open palm of the hand, and she repeatedly should make the sound sit here.

61. When she resists, he should strike her head with contracted fingers, and thus being stricken, the young woman should intensely make the sound dūt<sup>11</sup>, phūt, breathing and weeping.

62. Up to satisfaction, he should quickly strike her jaghana and sides with the back of the hand; and at the time of the rise of passion, the well-buttocked one should make the cry of the flamingo and of the quail.

63. At the time of the end of the stupor, the well-buttocked one should employ crying and breathing. In any other case she also looks well, when she, being free from stupor and therefore unable to bear, makes the sound hūm<sup>12</sup> with her throat.

64. Women cause amorousness, roughness and impetuosity on the side of the man during congress; but sometimes for a while an inversion on account of passion or individuality is pleasing.

65. As a horse, having attained the fifth (degree of) motion, does not regard a post or water<sup>13</sup>, so two lovers during the battle of congress do not regard cutting, striking and killing.

86. Nevertheless, considering the individuality of the women, (the lover) should employ the mode of acting according to their strength or tenderness (respectively). The practice of the auparistaka, as being condemned by the Muni, has not been explained (by me; for) what is the use of it ?

*Here ends in the Ratirahasyam done by  
sri Kokkoka, the tenth Section, namely,  
the chapter on Congress.*

## XI. Section.

*Creating confidence in girls.*

1. Accomplishing the groups of the three<sup>1</sup> undiminished, the people should properly and according to the doctrine carry round (the fire) a virgin of the same caste, who never before belonged to another. Good men in no case will practise carrying round, dwelling and sporting together, and friendship with lower or higher ones.

2. In the rules for choosing a bride, that girl is recommended who is beautiful like a lotus-leaf; of a colour yellowish like gold; at the hands, feet and eyes being red-coloured, and having feet equal and soft; one who eats and sleeps little; and whose hands and feet are signed with (the mark of a) lotus, pitcher, and wheel.

3. One whose hair-mass is not brown, and whose belly and mouth do not hang down.(5) Wise men when

they come to the choice of a bride; will avoid a girl who [generally] stands outside [the house], or weeps, yawns, or sleeps;

4. one who is called by the name of a mountain, a tree, a river, or of birds; one who is of exceedingly tall or short whose body is bent down or rough; who has the lower lip exceedingly hanging down, the eyes depressed or tawny, and hands and feet rough;

5. one who, when taking her meals, sighs or laughs or weeps; one who has a bosom with sunken breasts, or is bearded, one who has an unequal pair of breasts; one who is dwarfish, one who has ears like a winnowing-basket; one who has ugly teeth, a hard voice, and a long face, and one who is too tall;

6. one who is fond of dwelling at localities where there are dissolute young men; one who is hairy on the hands, the sides, in the vicinity of the breasts, on the back, on the shanks, and on the upper lip; one at whose walking the earth trembles; or one, at whose cheeks a wave arises when she laughs.

7. When the choice of a bride is to be more, that girl is to be avoided, whose toe near by the great toe is greater than this [the latter]; or whose middle toe is small; or whose little toe, or ring-toe, or both, do not touch the ground.

8. Now, during the wedding-night he should not under take to do anything, for hardness during the (first)

three nights torments her. For three days he should not break the vow of chastity, nor should he freely make any joke without closely following her heart.

9. Women, having a body soft like a flower, hate the practice of sexual connection, when they are [forcibly] approached by men who are not acquainted with a woman's secrets. First he should make friendship with her female friends, and furthermore he should make use of what is able to establish her confidence [in him].

10. With a girl who is attended upon for the first time, the acting takes place [best] in darkness; and with a young woman, with whom he is well acquainted, in a lonely place; thus have [the teachers] said. Here he should for a moment embrace her with the upper part of his body, and should with his mouth immit betel into her mouth.

11. When she is obstinate, he should induce her to accept it by entreaties, oaths, conciliatory words, kneeling at her feet, and [other] devices of propitiating. He should give her at this time a graceful and soft kiss, and then excite her with pleasing and soft entertainments on plays.

12. He should ask her questions about something of what he pretends to know nothing and which can be answered in a few words. If she does not give an answer, he [should ask her the same thing] again and again in a conciliatory manner. When she is asked

by him : "Do you like me, slender one, or not ?" she should, instead of giving an answer ( by word of mouth) shake her head.

13. If she is opportunely, having slowly been told by her female friend some secret of the husband, she should smile with her head bent down. Then the friend should even falsely tell the lover. "Oh you resolute one, this and this good fortune of yours has been told by her !".

14. If her female friend says more [on her part than she was desired to do], the girl, with indistinct sounds and words should say: "I did not say so", and then break off her speech. If the girl has become familiar she may place near him the betel, the flowers, etc., what she has already been asked for, or may tie them up in his upper garment.

15. Now he should touch with the points of his fingers her breast-buds, and embracing her and carrying the palm of his hand up to her navel, he should shampoo it. If she prevents him doing this, he should abstain from doing it, saying: Oh beautiful one, I will not do it again, if it gives you pain.

16. Thus in a slow manner having placed her in his lap, and practising by and by, he should frighten her by saying: "I will sign you with marks of my teeth and nails, oh you unfavourable one, and then having made myself some [similar] marks on my own body,

17. I will now tell the assembly of the [female] friends that they have been made by you, and will thus put you to shame." He should kiss her again and again all over, and when in the course of the play of shampooing her thighs<sup>3</sup> her bashfulness has been overcome, he shold loosen her girdle.

18. Having successively immitted his instrument in due manner, he should satisfy her, the fear, the gloom and the anger having been dissipated by his acting affectionately. Thus, considering the doctrine of the Kāmasūtra, I have given here this indication concerning the difficult and deep secret of the girls.

19. A man does not succeed either by implicitly following the inclination of the girls, or by wholly opposing them; one should therefore conquer them by a middle course.<sup>4</sup>

20. He who knows how to make himself beloved. [by women], as well as to increase their passion and create confidence in them, that man becomes an object of their love.

21. A girl, forcibly enjoyed by one who does not understand the hearts of girls, becomes nervous, uneasy and dejected, and suddenly begins to hate [the man who has taken advantage of her].

22. Then, when she has not found a union full of love, she, being afflicted with despondency, becomes

either a hater of mankind, or, hating her own man, she has recourse to other men.

*Here ends in the Ratirahasyam done by sri Kokkoka, the eleventh Section, namely, the Chapter on the Creating of confidence in the girls.*

## XII. Section.

### *On wives.*

1. Having given up her unfavourableness, the young woman should honour her husband like a deity with words, heart and body. Dwelling in the house she should carefully think upon her husband's words, and every day she should clean the mansion and ornate it.

2. Towards the parents, friends attendants and relations of her husband she free from arrogance and wickedness, should behave as they deserve, [the teachers] have declared a white garment fit for sporting and pleasure walks, and a red one fit for amusing her lover.

3. She should plant in the garden marjoram, Jasmirum sambat, Jasminum grandiflorum, Jasminum multiflorum and other shrubs with equally soft flowers and abundance of fragrance; trees with very sweet fruits; roots, bottle-gourds, bulls and other plants of the best kind,

4. Even for a single moment she should not have intercourse with unchaste women, female beggars, female buddhist mendicants, witches<sup>3</sup> and female fortune-tellers. Every day she should consider what her husband likes and dislikes, and what is good for him and what not, thus complying with his desire for eating.

5. When she hears the sounds of his coming home, she should stay in the house ready for doing service to him and when he has come back, she should herself wash his feet. If he begins to squander his money, she speak to him in private.

6. She should not go anywhere without his consent and ( always go out ) accompanied [ by the husband's sister etc ]; she should go to bed after him and wake up before him ; even when he sleeps, she should not abandon him; she should not disclose to others his resolutions, and she herself should practise her husband's vows and fasts.

7. She should not stay for a long time in a lonely place or in the doorway; she should not use unfriendly language towards him; she should not converse in a place where there are only a few men, nor in a pleasure grove ; she should not look at another man; she should not give him a cause of anger<sup>3</sup>.

8. She should properly use grass, chaff, small rice grains, fuel, coals and ashes ; she should employ the attendants and take care of their work ; she should

keep and put aside the worn out clothes of her husband and give them, after they have been cleansed, in due time to the attendants in order to reward them.

8a.<sup>4</sup> Having waited for an opportunity, she should buy, at a low rate, a great quantity of vessels made of wood, earth, leather and iron; she should, keep in a secret place of the house, medicines not easy to be obtained; carefully considering the income, she should accordingly regulate the expenditure.

9. She should maintain the attendants, superintend the vehicles, take care of the cattle, the monkeys, cuckoos, parrots, starlings, cranes, etc; she should show respect on the will of the respectable persons, maintain silence in their presence, avoid laughing aloud, and should show good conduct.

10. She should look upon the rival mistress exactly as (she does) upon her dear friends, and upon her child as upon her own. She should not be careless. But when her beloved one has gone abroad, she should wear only auspicious ornaments, honouring the respectable persons and the Brahmans.

11. She should [then] sleep near the respectable persons; the expenditure should be diminished; every day she should be anxious to hear the news of her husband; she should endeavour to continue the works that have not been completed by him; she should observe vows and fasts, to procure him happiness.

12. To the house of her relations she should go in the case in question only [on occasions of joy and sorrow], accompanied [by her husband's servants], and should not remain there for a long time. But when the beloved one has come back, she should show herself [to him] at first in her ordinary clothes and bring him a present.

13. 14. When the man has many young wives, he should act fairly towards them all and approach them with a clever. He should not pass over any faults, nor should he in any case reveal to one wife a bodily blemish, a secret during sexual union, or confidential, reproaches of an other, nor should he give to any one of them an opportunity of speaking to him about their rivals, and if one of them speaks ill of another, he should privately tell her in clever words that she has exactly the same blemishes. He should, according to merit, please the heart of his beloved ones by going to gardens, by love, by respect and by presents.

*Here ends in the Ratirahsayam done by sri Kokkoka, the twelfth Section, namely, the Chapter on wives.*

### XIII. Section.

#### *The wives of other men.*

1. Thus having briefly related the duties and privileges of wives, will now explain the intercourse with the wives of other men. But this intercourse being the enemy of life and glory, and the friend of sin, it should

not be practised out of passion, but on account of special circumstances, objects, and causes.

✓2. Love of the eye, attachment of the mind, constant reflection, destruction of sleep, emaciation of the body, turning away from the objects of enjoyment, removal of shame,

✓3. madness, fainting, and death are the ten degrees of love. When love proceeds from one degree of intensity to another, one may resort to the wife of another, for the purpose of saving his own life.

4. [For] wives, wealth, fields (estate), sons, and actions promoting happiness are to be obtained anew, but not so the body.

5. When a man resorts to a woman not formally gathered, and a Brahman's wife, he is guilty of perpetual impurity and of Brahman-killing every day.

6. [Intercourse with the wife of another man] is not to be practised towards a Brahman's wife; but she too is not unfit, when she has had intercourse with five men. Forbidden is [the intercourse with] the wife of a śrotriya, a friend, a relation, and a king.

7. An outcast woman, a female friend, a girl who has not yet reached the period of menstruation, a woman who leads the life of an ascetic, a woman who is sickly, a woman who publicly expresses a desire for sexual intercourse, a lunatic, a bad-smelling one, a pretty old one, a woman who reveals secrets, a tawny one.

8. A woman who is extremely black and one abandoned by another are not to be resorted to. But even in the case of an object not to be resorted to, the wise men say that this also is permissible with regard to (the following) special occasions.

9. "Her husband is united with my enemy: she will cause him to abandon my enemy, [as soon as she gets united with me]." Or, when united with me, she will turn the mind of [her husband], my powerful enemy, who is intent on killing me."

10. "The resorting to this woman is not attended with any danger, and will be a cause of wealth to me, who is poor."—Or: "She loves me, and knows my weak points; if I am unwilling [to be united with her], she well tarnish me"

11. "She will tarnish me with the accusation falsely brought against me that I am longing for sexual union with her [if I am unwilling to be united with her].—Or: "When being united with her, I shall accomplish a difficult affair of my friend."

12. Thus considering the reasons described before, he should resort [to the wife of another man], but not for mere carnal desire, provided that he, being disturbed by love, does not find himself fit to consider those reasons.

13. When longing for the wife of another man, the lover should first of all carefully think the success, the consequences, the method, and the way of re-

moving any danger. For when it has found an occasion, Madana is difficult to be subdued.

14. Acting contrary by nature, love is irresistible and longs even for an object that is dangerous, difficult of attainment, and forbidden.

15. A woman falls in love, when she sees a handsome man, and so does every man at the sight of a beautiful woman; but there is a difference of both: the woman loves without regard to right or wrong.

16. Having been solicited by a man, she naturally does not agree all at once; and the man, from a regard for morality and wisdom, goes forth or does not.

17. He does not care for a woman who is easily gained; he desires a woman who is difficult to be obtained, and [sometimes] makes an attempt to no purpose. This is the characteristic of man and woman. [Now] I will explain the causes of a woman rejecting the addresses of a man.

18. Deep affection for her husband, affection towards her child, [the man's] oldness, indifference to sexual intercourse, and sometimes regard for morality Dharam (religion);

19. [want of opportunity, because] her husband does not go out; the apprehension of faults on her own body; the apprehension that [the lover] will withdraw; that he loves another woman; impossibility of agreeing because she thinks: "For the sake of myself, he shall not bear this trouble;"

20. [the lover's] dignity, because he is hardly visible, or (he being) a man from a big city, or one especially employed by her husband (to test her fidelity); he who is significant, because of his want of perception of her gestures; or because he is grey, of low caste, not in earnest, ignorant of local individuality and time;

21. depression, because he entrusts his (secrets) affairs to his friends, and does not know her wishes; fear, because he is an illustrious man, not sticking to secret intentions, and that she, when, discovered, might be driven away by her relations.

22. [Thus] the causes of a woman's rejecting [the addresses of a man], even when there is a longing [for intercourse], have been enumerated. For the purpose of removing the first named five causes, enlargement of affection is to be shown.

23. When there is the cause "want of opportunity" he should show her some easy way of access suitable as it may be. "Dignity" is to be removed by making himself very familiar; "insignificance," by praising his cleverness and utility; "depression," by courtesy, and "fear" by giving her encouragement.

24. The men who [generally] obtain success with women are the following ones: men who are brave; who talk well; who are skilled in the doctrine of sexual pleasure; who act kindly [towards the women]; whose actions are well-considered; who are enter-

prising and impassioned; who have an abundance of youth and wealth;

25. who are related [to the women] from their childhood; who are intimate by having played together etc; who are skilled in [telling] stories and mechanical arts; who act as messengers for others;

26. who know the weak points [of women], even when without good qualities; who secretly are united with her female friend; who are enjoyed by excellent women; who are fortunate; who are descended from a famous family; sons-in-law;

27. a servant devoted to sexual pleasures; a neighbour of the same kind; the husband of her nurse's daughter; men who are perseverant and liberal;

28. who take delight in public shows; who are celebrated for being bull-men; who surpass their husbands in good qualities; and men whose dress and manner of living are pleasant and magnificent.

✓29. The following are the women who are easily gained over: a woman who is habituated to stand at the door of her house; a woman who casts side glances at you; a woman who hates her husband or is hated by him; a woman who has not had any children; a woman who is slighted [by her husband] without any guilt;

30. a woman who is shameless; a barren woman; a woman fond of conversation; a woman whose children are dead; a woman who does not avoid [the addresses of a man]; a woman who, either on account of

her being guilty or without any just cause; has been humbled by her rival mistresses;

31. a girl, whose husband has died; a woman fond of enjoyments; a poor woman, a woman whose husband is inferior [to her in rank or abilites]; a proud woman; a woman who, being skilled in arts herself, is angry with her stupid husband,

32. an elder wife [jyeṣṭhā] with many brothers-in-law; a woman whose husband has gone abroad; a woman who has been beaten (surpassed) by other women of equal rank (parents); a woman who even resides in the house of her relations; a jealous woman; one who is of the same temperament as her husband;<sup>1</sup>

33. a woman who has been wooed in childhood, but has not been married for some cause or other, [will be easily gained over], when being addressed in the time of youth; a woman [is easily gained by him] to whom she is naturally friendly;

34. the wives of wandering actors, of ugly men, of dwarfs, of ill-smelling vulgar, and sick men; and the young women of men of low caste, of old men,<sup>2</sup> and of eunuchs.

35. Those who are acquainted with palmistry, take for an unchaste woman such a one, the point of whose second toe of the left foot overlaps the great toe, or whose middle toe, whose point is shorter [than the second toe];

36. or whose two toes, that come immediately after this, do not touch the earth, or who is squint-eyed, has yellowish eyes and a laughing face.

37.<sup>8</sup> A man obtains success with women, when he, after having known his own successes and having considered the characteristics of the women, puts an end to the causes of their rejection [the addresses of a man].

38. A desire which springs from nature, and which is increased by (special) actions and from which all danger is taken away by wisdom, becomes firm and secure.

39. Those women that show a temerity for the first time and are to be met without difficulty, are to be assailed by the man himself; in the other case by (female) go-betweens.

40. When the assault is to be made by the man himself, he should first of all make the acquaintance [of the woman he loves], without being covetous. He should frequently send to her the go-betweens of his eyes with the love-letter of his emotion.

41. He should let his hair fall down and bind it up; he should make a cracking sound on his own body with his nails, make his ornaments tinkle, and repeatedly bite his lower and upper lip.

42. When sitting on the lap of a dear friend he should twist his body and yawn; he should utter a stuttering voice, and contract the eyebrows.

43. He should stand near his friends and carry on a conversation having [apparently] regard to another person, but [really] having reference to the [woman he loves]; he carefully should listen to her speech and manifest under another pretext his desire.

44. He should kiss and embrace a friend or child with reference to her; under the pretext of fondling [her] child he should softly touch her lap and body.

45. When giving the child something to play with and also taking it back again he should under pretext of it hold conversation [with her], and having created friendship with her relation he should visit her house frequently.

46. He should, as if he were unaware of her presence, converse on manifest tales of the Kamasāstra, and thus gradually increasing his intimacy with her, he should place in her charge some kind of deposit.

47. By taking away this every day or every time the intimacy grows. Then he should make her acquainted with his own wife [and get them to carry on] confidential conversations.

48. When she is engaged in buying and selling, he being attached to her should offer his services; he should close the door of this thought of her that he is stranger and thus create a continuous flow of connection.

49. When having caused a dispute on a tale of the epic heroic history etc., or on the qualities of some-

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thing, with her attendants or with her, he should lay a wager and then question her about the tales.

50. Thus causing the affection to increase, he should consider her outward signs. She does not look [the man] in the face, and becomes abashed for a moment [when she is looked at by him].

51. Under some pretext or another she shows her beautiful body, but not for a long time; she draws lines on the earth with the feet; she looks at him secretly, with a smile, superficially or closely, and gently.

52. She affectionately embraces, kisses and addresses a child sitting on her lap; she hangs down her head when she is asked some question [by him], and answers in indistinct words and with a smile;

53. under some pretext or other she stays for a long time at the place where he is; she speaks with a loud voice something or other with the hope that he might see her;

54. where she may see him, there she ever looks for a pretext of conversation; she always wears [the ornament etc.] which he has given her; she laughs in his presence, looking at something or other;

55. sitting on the lap of her female friend, she performs various graceful movements; she shows friendliness to his attendants, plays and converses with them;

56. she listens to his servants when they tell stories about him, and engages them [to do her work]

as if they were her own; she confides in his friends, and affectionately respects their words;

57. she does not show herself to him, when she is not decorated; when being solicited by him, she slowly places into the hand of her female friend her garland of flowers etc. [that he may have asked to see];

58. she sighs, looks aside, rubbs the breasts with the hand, arranges her clothes, and makes a cracking sound with her nails;

59. she speaks bashfully words having two senses; she yawns; she strikes him with flower's etc: she draws an ornamental mark [on the forehead] of her female friend, and touches her loins;

60. she coughs loudly; she unties her hair; she enters his house under some pretext or other; when the fingers, the toes and the face perspire; she wipes them with her arm-creeper;

61. she asks his attendants secretly affectionately as to how many beautiful young women he has, of what kind, and with whom he has sexual intercourse.

62. When she has shown [her love by] outward signs, he should practise (upon her) an embrace, such as the “touching” embrace; in the water sport he should touch her breasts and loins, but so that he is seen by nobody.

63. He should pretend to be ill, and when he has made her come on the pretext of conversing with her,

he should hold her hand and place it on his head and eyes, so that there is horripilation there.

64. He should affectionately and softly speak to her a word having two senses like this: "Appease my pain, oh you lovely one; know even you the cause of it !"

65. "Oh you beautiful bodied one, does this your slighting me,<sup>5</sup> the fruit of your good qualities, fit you ?" Thus speaking he should cause her to prepare some medicine [for him] etc.

66. He should touch her with the nails; when giving her and taking from her betel, flowers, etc., he should give her a leaf etc., signed with marks of the nails and teeth.

67. Then having brought her to a lonely place, he should enjoy the pleasure of violent embraces, etc., gradually initiating her into the secrets of love, as desired long before.

68. Women get impassioned and very desirous of congress in dense darkness and at night; when addressed [by the man] at such time; they do not generally oppose them.

69. A place where there is an old woman who has enjoyed the objects of senses, is to be avoided from afar; and where a man addresses one woman, he should not neglect the other one.

70. Where a man addresses a woman [to gain her over], he should carefully examine the state of her

mind [and act as follows]. When a woman listens to him, but does not manifest any amorousness,

71. he may know that she is gained over by a go-between. When a woman, not listening to his addresses, nevertheless comes [again and again] to meet him,<sup>6</sup> she has a vacillating mind and is gradually gained over.

72. When a woman, though not listening to addresses, shows herself exceedingly decorated<sup>7</sup> and composed at a lonely place, they say, that such a one is to be gained over by force.

73. When a woman meets the man, but laughs<sup>8</sup> at his addresses, she is to be gained over by interruption of attachment. When a woman being addressed by the man, avoids his attentions and, prides in herself, does not meet him again,

74. and does not reject him, on account of respect for the lover, she is to be gained over by endeavouring to keep on exceedingly familiar terms with her. When a woman reproaches (the man), but (afterwards) acts affectionately (towards him), she is very easily to be gained over.

75. When a woman, being secretly called, gives distinct answers, she is as much as gained over; and she, who herself first calls the man, is gained over immediately.

76. With regard to a woman who are self-possessed, or are not mature, or considerate, these precise

rules have been laid down (by me), but these women who make an open manifestation of their love are as much as gained over.<sup>9</sup>

77. Now I will declare in a few words of what kind is the business of a go-between. First she should approach<sup>10</sup> the woman by acting very honestly and by [telling her] legendary stories.

78. She should (some how) bring about her staying in a lonely place; considering [her tales of] the holy texts and of charms and medicines that produce beauty and fortunateness, when the woman confides in her, she should say in the course of conversation:<sup>11</sup>

79. "What a difference between your beauty, knowledge of arts, and character, and your husband of this kind"<sup>12</sup> cursed be the ! goddess of destiny, who having termed her face away from what is fit mocks at your youth.

80. This husband of yours, is not fit to be even your slave for he is jealous, ungrateful, of slow temperament, an abode of perfidy and foolish. Alas, woe ! "By these and similar,

81. enumerations of the hnsband's numerous defects she should cause her to get displeased; (with her husband) and she should particularly harp upon that fault by which the wife is most affected.

82.<sup>13</sup> In the course of this conversation, she should enumerate the numerous good qualities of the lover, and having thus produced (confidence) benevolence,

she should say: "Listen, oh favourite wife, to this surprising story !

83. Listen to this surprising matter: This young man, tender like a flower, has arrived on the point of death, after having been bitten by the snake of your glance, oh my friend.

84. He sighs, perspires, becomes senseless, and his inexpressible heat is unbearable. If he does not get the juice of the nectar of the moon of your face, he will not escape alive.

85. Even during sleep, oh favourite wife, he never saw such a perturbation."—If the woman tolerates this speech, the go-between should visit her the next day and tell her

86. the story of Ahalyā etc., and the lover's praiseworthy fondness of women. When engaged in such talk, she should [carefully] note the behaviour of the woman [which if favourable would be as follows]:

87. She casts on her a smiling look, makes her sit down close beside her, asks her what she ate, and how she did sleep; she makes her tell a story, and meets her in a lonely place.

88. She sighs or yawns, she gives her money or some other [present]; when she is going, she says: "Will you come back again ?" and addresses her [jestingly]: "How sweet tongued you are !"

89. Do you say these unbecoming words, to me?" But having said this, she enjoys her telling stories about him. "Why should I not do according to your words ? But my husband is extremely wicked."

90. She laughs at his perturbation, but hearing it again and again she (answers ?) as it were ironically.— When the go-between sees that she manifests her love [in the manner above described], she should bring to her some present [from the lover].

91. She should again and again increase [the love of the woman] by presents, such as betel, flowers, and perfumes; and thus having well created a good disposition, she should bring both of them together at times of natural calamities, on occasions of marriages, festivals,

92. garden parties, drinking parties, processions, at the time of going to the river to bathe or of conflagration, or in her own house, the dangers of which have been considered before.

93. A go-between who having learnt the desire of either of the two, arranges the affair by her own intellect is called the *nirṣṭārtha* [who takes upon herself the whole burden of the business].—A go-between who having conjectured the affair by some symptom,

94. completes the rest (of the business) herself, is called the *parimitārtha* (who performs only a limited part of the business). But a go between who [simply]

carries messages between the two united ones, is the *pattrahārī* [female bearer of letters].

95. A go-between who under pretext of being the messenger of another woman goes to the lover and, under some pretext or other, communicating to him her own good qualities and feelings performs her own business, is the *svayamdūtī* [go-between for herself].

96. When a woman who has carefully gained the confidence of the innocent young wife<sup>14</sup> of her beloved man and, having secretly learnt<sup>15</sup> from her a sign of his desire, by means of her causes the man to come to her, [she is called the *bhāryādūtī* [a wife serving as go-between].

97. When the man in the same way gets his own [innocent] wife connected with her, [with the beloved woman], and makes his wife talk to her about his ability, they call this woman [also] the *bhāryādūtī*.

98. When a man again and again sends an innocent girl or female servant after having written a letter which is hidden in her garland or ear-ornament,

99. or<sup>16</sup> when a girl who does not know anything about right or wrong, is sent with a letter and marks of nails and teeth on her ornaments, she is the *mukadūtī* [mute go-between].

100. When by means of any innocent [girl the lover] communicates<sup>17</sup> [a word] which has a double meaning, or which relates to some past transactions, or

is unintelligible to other people, she is the *vātadūti* [a go-between who acts the part of the wind].

101. Here the beloved woman should without any doubt send also her answer in the same way.—A female servant, a female friend, a girl, a widow, a female astrologer, a female artisan,

102. the wife of a garland-maker, of a perfumer, and of a washerman, a female ascetic, a female shop-keeper, a nurse, and a female neighbour are faithful go-betweens;

103. so are parrots, starlings etc., and statues, for the use of clever man. Many lovers, having been instructed by maid-servants about fit stratagems, also enter the seraglio. [But] these practices have not been told [by me], because they are censured in the two worlds.

*Here ends in the Ratirahasayam done by śrī Kokkoka, the thirteenth section, namely, the Chapter on the wife of another.*

## XIV. Section.

### *On Subduing.*

1. Having read various books on the arts of Manmatha, the Śabdārṇava together with the Uddiśa, the whole Haramekhala, one hundred Yogāvalis, and the three compendiums of medicine and having considered various Saiva scriptures, I will now say a few words on charms which is esteemed by the general public.<sup>1</sup>

2. Love resides in the play of sexual pleasure, the ornament of mutual affection of two young lovers; and this affection is twofold, being divided into a natural and an artificial one.

3. The sages suppose that the parts also of this affection, namely, the sexual strength etc., are twofold; therefore with regard to these parts the rules concerning charms and medicines are [now] enumerated.

4. A man who repeats [the Kāmeśvara<sup>3</sup> charm] one hundred thousand times and offers a tenth part of this (*i. e.*, ten thousand) kīmṣuka flowers, is successful. Afterwards having been brought by means of exhalation into the vulva like the flame of a lamp and, having gone to the lotus of the head,

5. and having reached the nectar-dropping lotus of Love, the Kāmeśvara[-charm], being meditated on these stages, makes the beloved woman moist, and subdues and attracts her.

6. First the [word] Kāma;<sup>4</sup> then the name of the woman to be gained over, together with the accusative suffix, then [the words] “bring near, reduce to subjection;” then, after the sound om. the sound Kṣam;

7. having repeated it a ten thousand times and having offered a tenth part of it kīmṣuka or kadamba flowers, this charm, performed and muttered at night attracts the excellent beloved one.

8. The kūḍalini-charm, when meditated on the breast the forehead, and on Manmatha’s house,<sup>5</sup> surely

attracts, subdues, and renders moist [the beloved one respectively].

9. By muttering [this charm] seven hundred thousand times a man becomes the beloved one's Kāmadeva, in speech Vācaspti, in gait Garuḍa, and Smara in bodily form.

10. By muttering twenty thousand times and by offering half of this pāṭala-flowers, the eighth sound [r] united with the bindu becomes successful and gives success in all affairs.

11. When meditated at the neck, breast, face and Madana's house<sup>4</sup> with yellow, black, white and red, (colours) it subdues Iśa, the enemy, Sarasvatī, and a woman [respectively].

12. "Om ! Gladden, gladden; madden, madden, ham saum hrīm, the beautiful woman, svāhā !" [This charm] is to be performed by repeating it ten thousand times and by offering its tenth part (100) red flowers.

13. When recited with the ring-finger of the left hand placed on the mansion of Kāma,<sup>4</sup> it renders moist the young woman at once, like a squeezed stalk of sugar-cane.

14. The Hṛllekhā-charm,<sup>5</sup> performed by muttering one hundred thousand times and by offering its tenth part (ten thousand) sesamum-seed attracts even Durgā, when muttered at the time of sun-rise.

15. The Tattvam,<sup>6</sup> two hundred thousand times silently muttered and fully accomplished by offering

half of this (100,000) Kadamba-flowers, reduces quickly to subjection even a virtuous woman.

16. When taliśā' and seed of tāda, together with gall-stone of the cow, are powdered by a girl and enchanting the charm of seven syllables,<sup>8</sup> are strewn on the head [of a woman], she is quickly subdued.

17. By a gift of betel one which has been seven times enchanted the charm “ om ! Cāmuṇḍā hulu houlu culu culu, reduce such and such to subjection; svāhā !” [a man] subdues [the beloved woman].

18. “Om ! Hail, Cāmuṇḍā ! Madden, oh Jarobhā (?); reduce such and such to subjection; svāhā !” With a gift of flowers which have been enchanted over by this charm beginning with om, [the man] will subdue [the beloved woman].

19. When you powder a garland taken away from the head of a corpse, a bone of a jīvanjīvaka (Partridge) and of a peacock, and a leaf flying in the whirlwind and fetched with left hand,

20. and strew this powder on head or feet, it subdues woman or man; likewise the gift of a white flower with the charm “ Kṛṣṇākṣī” etc.<sup>9</sup>

21. (The mantra) Sambhu, seated on the Śakti, ornated with the Kundalini, and united with the Bindu,<sup>10</sup> subdues the wife, if it is repeated twenty-eight times during congress.

22. Fixing attention at the door of Madana's palace<sup>4</sup> the sound va looking like a crystal and meditating at the penis the agnibija<sup>11</sup>, the man subdues the wife during congress again and again.

23. A performance intensely made with the left hand on the left breast, thigh, hand and Kāma's mansion<sup>4</sup> of the lovely-eyed one, the wind blowing from the left side' likewise [ subdues the woman ].

24. A woman surely runs up [ to the man ], when she is strewn with the powder of the two upper front-teeth mixed with [ the powder of ] the garlands on the head ) of a corpse, a leaf flying in the air, and the two wings of a bee.

25. If a woman be struck by the man with a piece of wood of the funeral pile on which a married couple has been burnt, she surely runs up to him.

26. When the name of a woman is written on the plane side of a bone from the right side of a mad dog with a coal from a funeral pile and then burnt, she surely comes to [ the man ].

27. 28. A man who mixes mohalatā, girikarṇī, rudantikā, jalika, avākpuṣpī, rudrajatā and kṛtanjali with ghee and honey and, mixing these [ powdered drugs ] in the dirt of his own body, draws a tilaka [on his own forehead], subdues the three worlds, or putting it into a drink or dish, he subdues the universe.

29. The powder of the Kākajaṅghā added to the powder of the fig tree worm subdues the woman, or

borax sprinkled with the juice of muni-leafs mixed with the dirt of one's body.

30. The powder of the breasts of a black bitch together with the powder of a fly subdues even the wife of Vasiṣṭha, when given together with the [man's] own sperma,

31. The ichor of an elephant in rut, yellow mustard, the flowers of red Karavīra, and ghee, all these united and then mixed with the root of white ravi, aviśrṅgi, honey, and the five kinds of dirt existing on one's own body,

32. and then ground with stale water: with a tilaka [drawn with these ingredients] you subdue the three worlds; or when given in drink or dish it is the best remedy for subduing [a woman].

33. If a man besmears his penis with pieces of vajri repeatedly mixed with red arsenic and sulphur and anointed with honey, and lastly powdered after drying, [he will subdue any woman].

34. When this powder, mixed with the excrements of a red monkey, is strewn on the head of a girl, even an ugly man will subdue the lovely-bodied one.

35. When anybody besmokes all his members with vāṭa, yuvatī, sandal-wood, small cardamom, sarja, costus and yellow mustard, he subdues all people.

36. The same is true of a powder of Costus, utpal-leaf, the wings of a bee, root of tagara, and kākajanīghā,

mixed with blood of the ring-finger and strewn on the head.

37. They call the following the best remedy for subduing anointing the eyes with sesamum-oil, prepared with a paste of utpalaleafs, dāṇḍotpala, punarnavā, and

38. Sesamum-oil prepared at a cemetery in the night of the lunar mansion called Puṣya with the eye, nose, heart, penis and tongue of a man killed by an elephant

39. is called by the Sages “Madanāṅkuśa” [Madana’s hook] and a good remedy for subduing; it subdues the universe, when it is eaten, drunk, or touched.

40. A smoke prepared with vasu, costus, sandal-wood, saffron, surataru, and flower-water,<sup>12</sup> is called “Cintamaṇi” [philosopher’s stone] and is the best remedy for subduing.

41. The author of the Haramekhalā thinks this smoke to be granting success during congress with the wife, in the choice of a bride, and in selling wares.

42. A man who lays his own sperma into the belly of a sparrow the bowel of which have been taken away, adds milk of vajra, making a box of two plates,

43. places it for seven days on the fire-place, and makes from [the ashes] a pill, and gives it in a dish: then he attracts and subdues quickly even the wife of Vasiṣṭha.

44. A collyrium prepared in a man's skull, using mustard oil and anointing the wick with gada,<sup>13</sup> dala,<sup>14</sup> talisa and tagara,

45. stupefies the minds even of ascetics, when put into the eyes of young women.

46. A woman who draws [on her forehead] a tilaka with gall-stone of a cow mixed with her menstrual blood, subdues the world; there is nothing strange here.

47. When a woman at the time of an eclipse fetches the root of sahadevī, grinds it with the gall-stone of a cow, and draws herself a tilaka, she overpowers even a group of respectable persons.

48. When after giving a milk-rice-dish to a twice-born, the root of white balā is digged out, ground by a girl, and given into a dish, it is the best remedy for removing unlust.

49. When a man anoints his breast with the small eggs in the house of a spider<sup>15</sup> dwelling on a jaṭi and pippila, the roots of whom are grown together, and intensely embraces a deer-eyed woman, he removes her unlust.

50. White dūrvā, white bṛhatī, white girikarnī together with root and flower reduce man and woman to subjection, when given with a betel leaf.

51. A camel-bone, twenty-one times prepared with the juice of bhṛṅga-leafs, mixed with an equal quantity of citumen; burnt according to the puṭapāka-mode,<sup>16</sup> duly powdered,

52. put into a shin-bone of a camel, and used with a spattle made of a camel-bone: this collyrium causes every man to be subdued like a bondman.

53. A man who at the end of congress with his own sperma quickly besmears the left foot or the breast of the lovely-eyed one, is the most beloved of her.

*Here ends in the Ratirahasya, done by sri Kokkoka, the fourteenth Section, namely, the Chapter on Subduing.*

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## XV. Section.

### *Various recipes.*

[*Recipes for causing the sperma to flow:*]¹

1. Quicksilver thickened with camphor and borax, or with honey and Kesara-pith, or with the water of ghoṣaphala, or with the juice of dāṇḍotpala,

2. or united with the camphor, or quicksilver alone, or borax alone, or the juice coming from the ghoṣaka alone;

3. or ciñcā together with honey or molasses: when either of these is placed into the vulva of a hard woman, or when the penis is anointed with either of these, it causes the sperma to flow.

4. Thus these ten magical recipes for drāvaya [causing the sperma to flow] which are of celebrated efficacy, have been enumerated. You may now also

make use of the following six receipts for drāvaṇa, subduing and attracting.

5. Equal parts of lodhra, pith of śrīphala, ichor of an elephant in rut, and sinduvāra; or honey, māgadhikā, dhattūvaka, lodhra, and marica;

6. or the penis of a red monkey ground with camphor, Kāñcana, honey, and quicksilver; or saliva of a horse, mañjisthā, white mustard, and jāti-flower;

7. or the penis of a red monkey ground with clarified butter of a brown cow; or honey, together with rock-salt and the excrements of the turtle dove: by anointing the penis with either of these, drāvaṇa, subduing and attracting are produced.

8. When a man chews the root of rudrajaṭā digged out at the time of [the lunar mansion called] Puṣya and blows hard at the ears of a woman, the dropping of her semen will be produced that very moment.

*[Recipes for increasing the virility:]'*

9. When a man at night drinks with milk nāga-balā, balā, śatāvarī, vānarī, gokṣuraka, and iksuraka, he becomes an athlete with regard to sexual intercourse.

10. When a man licks one karṣa liquorice together with equal parts of clarified butter and honey, and drinks afterwards milk, he gets the utmost strength of sexual enjoyment.

11. 12. Fifty pāṇa's of ghee, with double the quantity of sugar one quarter of honey and a quarter of water, all this prepared with a quarter of wheat-powder ground for a long time, and reduced to the form of a cake: a man, who eats this overpowers the troop of maddened young women who are proud of their [skillfulness in the] plays of Kandarpa's battle.

13. A man who eats ghee cooked in the ten-fold quantity of milk together with śatāvarī, combined with māgadhikā and honey, together with sugar, becomes an athlete in sexual enjoyment.

14. A man who eats sesamum-seeds prepared again and again in milk and cooked with the testicles of a goat, or the two testicles of a goat prepared with ghee and milk, together with salt and molasses;

15. or the powder of vidārikā, prepared with its own juice in combination with ghee and honey, or the powder of gokṣura and vidārikā together with sugar;

16. or a man who licks dhātri-powder prepared in its own juice, together with sugar, ghee, and honey, and afterwards drinks milk, can not be satisfied even by one hundred women.

17. A man who eats a cake made of equal parts of barley, rice and bean-powder together with wheat and māgadhi and cooked in ghee, and afterwards drinks milk with sugar;

18. or who anoints his navel with filaments of the white lotus together with ghee, honey, and sahadevī,

the heart of this man is not satisfied by union with even one hundred women.

*[Recipes for delaying the dropping of the sperma:]*

19. A man who at the time of sexual union intensely pressing with the finger the base of the testicle-artery, and directing his mind to other thoughts, stops the breath, delays the dropping of the sperm.

20. The root of white śarapūṇkhā, ground with the milk of vata, placed into one Karanjaka-seed and taken into the mouth, stops the sperma.

21. When the anus is violently pressed, the sound om, being meditated upon as the dark-bodied and tortoise-formed one from the head up to the navel, delays the dropping of the sperma.

22. The root of white śarapūṇkhā together with quicksilver placed into one Karanjaka-seed and taken into the mouth, delays the [dropping of the] sperma.

23. A boar's tusk connected with the hairs on a man's right hand together with those grown on the tail of an elephant, an ass, a camel and a horse, and borne in the right hand stops the sperma.

24. A bone of the right side of a black cat, bound on the slope of the hips, or a seed of saptacchada, borne in the mouth, delays the dropping of the sperma.

25. When a man anoints his feet with the root of lajjālu ground with the milk of snuhī or of a she-goat; or when he anoints his penis with the root ground with urine of a goat;

26. or when he anoints [his penis] with safflower oil cooked with *varsabhū*; without doubt the dropping of the lover's sperma is delayed.

27. When a man anoints his navel with a sparrow (?) and equal parts of buffalo-ghee, [the root of], *sahadevī* sesamum, honey, and filaments of the white lotus, he enjoys sexual pleasure, the dopping of the sperma being stopped.

[*Recipes for increasing the penis:*]

28. When a man for seven days rubs his penis with sesamum-oil, *ghoṣa* borax, red arsenic, *jāti*, *parṇa*, quicksilver (?), and Costus, he highly enlarges it.

29. Of the same efficacy is mustard-oil, prepared with *bhallāta* together with *vajrī*, *dādima*-bark, *bṛhatī*-fruits Costus, and six-times the efficacious juice of *kumbhī*.

30. Of the same efficacy is an anointment [of the penis] with *bhallātakī* together with rock-salt, *jalasūkā*, lotus-leafs and *vajra*, burnt without smoke and prepared with the juice of *bṛhatī* [-fruits].

31. The lingam increases when it is anointed with cow-urine, Costus and *jalakaṇḍū* together with buffalo-butter which is mixed with buffalo-dirt.

32. The dirt of a buffalo and ghee, together with the seed of *bhallātaka*; *kumbhikā*,<sup>4</sup> *hayagandhā* and rock-salt are an anointment which enlarges the Penis.

33. Honey, tagara, yellow mustard, bṛhatī, kharamanjari, kaṇā together with sesamum and barley, Costus, marica, rock-salt, hayagandhā and beans,

34. Surely produce by constant and careful rubbing an increasement of the breasts, the cheeks, the penis, the hands and the arms,

35. Mustard-oil prepared with bhallatka and bṛhatī-frists, and the paste of dādima-fruits, makes the lingam, when being rubbed, similar to the lingam of horse.

36./37. When the penis is rubbed with buffalo-dirt and then again and again anointed with the ashes of lotus-leafs, shells of bhallatka and black salt burnt in the manner of puṭapāka,<sup>5</sup> and ground with the juice of ripe bṛhatī-fruits, it becomes similar to a pestle and splits the pride of the young women disturbed by love.

38. 39. When the liṅgam of a man is first rubbed with buffalo-dirt and afterwards anointed with the roots<sup>6</sup> of hayagandhā together with simhi-fruits, bhallatka, lotus-leafs, rock-salt and śaivāla, that have been dried for seven days and are mixed with buffalo-butter, surely it increases so that [in comparison with it] the lingam of an ass seems to be small.

40. 41. When the penis first is intensely rubbed with cow-dung and afterwards anointed with buffalo-butter which in a Kanaka-fruit (the kernels of which have been taken out) has lain during night together

with a hayagandhā-root which has been triturated with kanaka-juice: then the lingam becomes similar to a horse's lingam, such as is agreeable to passionate women.

*[Recipes for removing faults of the vulva:]*

42. When the vulva is anointed with dala, saffron, and red arsenio; or with gaja, dala, tālīsa and one fourth of tagara; or with dala, karikesāra, māpsī, safflor-flower, red arsenio, saffron and tagara;

43. or with red sandal-wood, gall-stone of the cow, kaṇā, ghee, vimalā, collyrium and rock-salt: then this anointment no doubt produces again and again fortunateness.

44. When the privities are anointed with mustard-oil prepared with the five<sup>7</sup> parts of dādīma or with the flowers of mālatikā, it produces fortunateness.

45. White mustard oil prepared with equal parts of gada padmaka, camphor, uśīra, puṣkara, and ambudhara, removes all faults of the vulva.

46. Of the same efficacy is washing with a nimba-decoction, or smoking with pure collyrium and nimba-pith, or washing with the water of a living shell, three times every day for seven days.

*[Recipes for contracting and widening the vulva:]*

47. A lotus together with its stalk ground with milk and placed into the house of smara<sup>8</sup> makes even an elephant-woman similar to a deer-woman and gives pleasure during the battle of Smara.<sup>9</sup>

48. The powder of caraṭī,\* or gṛhaṇḍūpada, or vṛṣagopa, sprinkled with goat butter, or milk, contract (each one of these) the mansion of Smara.<sup>8</sup>

49. If clay with urine be placed into the mouth of a black snake and then enveloped with a black cord be put into the vulva, it gradually contracts it. But when it is taken out, the vulva on the other hand gets again its natural condition.<sup>10</sup>

50. An anointment with the seeds of pikanayana<sup>11</sup> contracts the vulva for one day. When the navel is anointed with the powder of two cow-horns whose points stand upwards and downwards, the vulva gets contracted or resumes its natural state respectively.

51. When the house of Madana<sup>8</sup> is anointed with the powder of these two [horns], the lingam respectively becomes shorter or increases even at [the beginning or at] the end of the sexual union.

52. An anointment with two kinds of rajaṇī, the filaments of lotus and devadāru, made at the house of Manmatha<sup>8</sup> causes contracting and fortunateness.

53. By anointing with ghee, honey, and rock-salt the residence of pleasure even of deer-women and even of girls and other woman is widened.

[*Recipes for depilation:*]

54/56. Make a paste from yellow orpiment, tāla-seeds, sindhura, ghananāda, kandalī, caustic salt, iks-

\* A female wag-tail? Another reading is varati, a kind of wasp.

vāku-seeds, red arsenic, vacā, root of snuhī, mañjisthā, varuṇa and girikarṇikā seven times sprinkled with the juice of snuhī, and grind [all these ingredients] after having sprinkled with ikṣvāku-sap. Then having cooked half of this paste oil with kandalikā and water of white pepper, anoint with this oil, the hairs having been plucked out before.

57. If you wish to make even the head similar to the palm of the hand, the use of those [ingredients] together with yellow orpiment employed two or three times will do.

58. Shell-powder, or palāśa-ashes, or yellow orpiment destroys the hair, as does also anointing with safflower-oil, the hairs having been plucked out before.

59. One sixth yellow orpiment, one part of kimpūsuka-ashes, and shell-powder as indicated above, is the best remedy for destroying the hairs.

[*Recipes for causing abortion:*]

60. Amalā together with malā and añjana\* takes away the foetus, when drunk with cold water; or palāśa-seed together with ghee and honey, put into the vulva at the period favourable for conception.

61. The root of jvalana or jayantī, drunk with rice-water, or sait joined with oil of white mustard put into the vulva destroy the foetus.

62. The root of champaka joined with filaments

\* House-lizard according to Kāñcīmātha. But it may also mean collyrium.

of śaivala or with kaṇā, or mustard-oil drunk with old lime (?), prevents conception.

[*Recipes for causing conception:*]

63. If a woman drinks the pollen of a young nāgakesara together with ghee at the period favourable for conception, and drinks afterwards milk; she becomes pregnant, when she goes to her lover.

64. The root of lakṣmaṇā drunk by way of the nose with a great quantity of ghee, or jaṭāmāṃsi drunk with rice-water, gives a son.

65. Even a barren wife gets a foetus when she drinks the root of kekiśikhā or of putramjīva with the milk of a one-coloured cow.

66. A woman who having bathed after menstruation drinks the root of lakṣmaṇā, or eats a dish of rice that has been cleansed seven times, gets a son.

[*Recipes for preventing abortion:*]

67. The root and bulb (?) of the blue and white lotus, drunk together with honey and rock-salt, or a leaf of godhāvalī together with ghee prevents the dropping of the blood.

68. Blue lotus together with refined sugar, liquorice, syāmalatā, lodhra and sandal-wood prevents the dropping of the foetus, when drunk with rice-water.

69. Milk joined with liquorice, kuśa, kāśa, clarified butter, and white lotus, or also mixed with mustā, is to be drunk when dropping of the foetus [is imminent] or when there is sharp pain.

[*Recipes for easy delivery:*]

70. A pregnant woman who ties at her hips the root of kharva and śripuṣpa digged out on a sunday under the lunar mansion Puṣya,<sup>12</sup> and drinks it, is instantly delivers the fixed foetus.

71. Having divided a guñjā-root into seven parts and having tied it with seven strings at the hips, even a woman whose foetus has a difficult position<sup>13</sup> will at once have an easy delivery.

72. A woman whose body is extremely afflicted by the foetus, gets an easy delivery,<sup>14</sup> if she chews the eye and foot of a white cuckoo and fills her ear [with this paste].

73. The root of krṣṇabala ground<sup>15</sup> together with the fibrous root of white girikarṇī and placed in the vulva produces an easy delivery [even] of a woman whose foetus has a difficult position.

74. The root of śvetabala tied with red strings at the hips, or the root of ikṣvāku spread up to the feet quickly causes the dropping of the foetus.

[*Recipes for removing pain of the vulva:*]

75. The root of kharamaṇjari and punarnavā having been ground and put into the vulva remove every pain in the vulva of a woman who has recently delivered.

76. Ghee prepared with kārpāsa-seed or oil prepared with the flesh of a mouse if borne in the vagina removes the pain in the vulva of a woman who has recently delivered.

77. A varuṇa-leaf ground with cow-dung and cow-urine and besmeared with ghee kills the worms in the vulva of a woman recently delivered.

[*Recipes for removing the bad smell of the vulva:*]

78. If the vulva be filled with oil prepared with Postus, white lotus and young blue lotus, or if it be cleansed with a nimba-decoction and then besmoked with abhayā and molasses [the bad smell will be removed].

79. Jāti-flower or liquorice and the five [kinds of] sprouts,<sup>16</sup> when ground and put into the vulva with sun-heated oil, remove the [bad] smell.

[*Recipes for contracting the vulva of a woman who has recently delivered:*]

80. Powder of the suragopa insect joined with the root of Kāravella contracts the vulva of a woman (who has) recently delivered, when it is anointed with it.

81. Grains of kalama ground and drunk with milk continuously for seven days make the mother's milk like a water-grown blue lotus (?).<sup>17</sup>

82. The root<sup>18</sup> of viśalā removes even a hard disease of the breasts when they are anointed with it; and the bulb of kumārikā together with niśa exsiccates the breasts.

83. The root of mālatī drunk together with butter-milk or dhātri licked at day-break with ghee and honey makes the belly of a woman who has recently (given birth to a child) thin.

84. An anointment with the seeds of cīñcā and karañja removes the bad smell; likewise an anointment with shell-powder combined with the bark of sahakāra and dādima.

[*Recipes for removing the bad smell of the body:*]

85. Rubbing with equal parts of kakubha-flowers, jambū-leaves and lodhra, when done during the hot season, removes bad smell arising from perspiration etc.

86. Even at summer-time diseases of the skin arising from sweat do not take place if the body be rubbed with powder of rodhra, uśira, śiriṣaka and padmaka.

87. Rubbing, though performed only once, with equal parts of sandal and saffron-water,<sup>10</sup> lodhra, tagara, and vālaka removes [even] an intensely bad smell of the body.

88. Anointing with equal parts of bilva and śivā removes the [bad] smell of the shoulders, as do also the seeds of pūlikarañja together with ripe tamarind-fruits.

[*Recipes for removing the bad smell of the mouth:*]

89. The bark of bijapūraka-fruit removes every [bad] smell of the mouth and bad breath, though eaten only once.

90. A gargle made of costus, elavāluka, elā, liquorice, musta and dhānya removes every [bad] smell of the mouth and destroys [even] the smell of garlic etc.

91. A small ball composed of jātiphalā, jātipattra phaṇijha, saffron, and Costus, removes the stinking smell, if it be put into the (hole of the) mouth.

92. The tooth-cleaning splint which should be of bitter, sharp and astringent taste if used with oil daily removes, stinking smell and mouth-diseases.

[*Recipe for making the voice sweet:—*]

93. The continued licking of jātiphalā, elā, pippali, lajaka, honey and mātulunga-leaf makes the man sweet-voiced like a Kimnara.

[*Recipes for cosmetics of the women:—*]

94. [Men and women] who make use of an anointment made of sesamum, mustard, the two rajani's and Costus, may laugh at the brightness of gold. Their bodies possess an exceedingly sweet scent.

95. A beautiful colour of the limbs of the women is produced by a paste of nimba, āragvadha, dādima and śīrīṣa with lodhraka, the two rajani's and mustā.

96. A very good anointment of the face consists of Kṛṣṇattala, Kṛṣṇajīraka, mustard<sup>20</sup> and jīraka with milk. It also destroys stains of the limbs.

97. Pith of badara mixed with molasses, honey and butter, removes dark spots on the cheeks<sup>21</sup> by anointing; in like manner bark<sup>22</sup> of varuṇa ground with goat's milk.<sup>23</sup>

98. An anointment of lodhra, vacā and dhānyāka removes the pustules that grow during youth. An

anointment of the same efficacy consists of marica together with a cow's gall-stone.

99. By anointing with powder of husked barley, liquorice, white mustard and lodhra, the faces of women surely become similar to the best gold.<sup>24</sup>

100. 101. An anointment of equal parts of dry vāṭa-leaf kāñcana-parṇī, liquorice, priyaṅgu and white lotus; of sahadevī, yellow sandal, cochineal lac, saffron and lodhra, [all these] ground with water: certainly this anointment makes the face-lotus of the coquettish women surpass the brightness of the autumnal moon.

[*Recipes for making the breasts rise:*]

102. By the continued use of antimony and rice water the bosom of the young women becomes exceedingly large and high so that it reaves the heart of the men of feeling as a robber reaves money.

103. An oil prepared with exactly equal parts of cow and buffalo-ghee with equal parts of kṛtāñjalī and rajani together with yuvati, vacā and kaṭukā,

104. makes the bosom even of woman of mature age firm, large, elevated and hard, when used three times every night for seven nights.

105. A man who anoints his hand with the excrements of a domestic monkey<sup>25</sup> who is fed with butter and yellow orpiment, is successful in seizing the breasts [of the beloved woman] with his fist.

106. When a man puts into the vagina of a woman the powder of suragopa and bhūmilatā, other men when

going to enjoy her, are like a warrior in battle whose weapons have become rusty.

107. If a man even once enjoys a woman after having anointed his penis with the excrements of a valguli flown up to the sky, she avoids from afar the longing for another man.

108. If the vulva be anointed with the same excrements burnt in the manner of *putapaka*<sup>28</sup> together with *kānjikā*, the woman is reduced to her natural disposition and will be a receptacle of joy.

109. A lover who goes to a loving woman whose residence of Lust has been anointed with the sperma of a red-faced monkey mixed with the sperma of an ass, will never go to another woman.

[*Recipes for making a man impotent:*]

110. That man becomes impotent whose sperma is put into a *bahuvāra* leaf and placed in a lac-vessel (?), is placed at the foot of the bed-stead.

111. *Sādbindu*-powder prepared with goat-urine and eaten with the powder of *rajani*<sup>29</sup> certainly makes, even a young man impotent in a short time.

[*Recipes for removing impotence:*]

112. Powder of *gokṣura* together with sesamum prepared with goat-milk and drunk with honey for seven days removes impotence quickly.

113. A man at the head of whose bed stead a bone of a camel pierced by a bone from the side of a man is placed, will enjoy for a long time of sexual union.

[*Recipes for causing hatred:*]

114. Hatred arises between man and wife in whose name an offering is made one hundred and eighth times with kovillaka-fuel, the blood of an owl and a dark-coloured crow being used instead clarified butter.

115. Of the same efficacy is an offering together with a feather of crow and owl or with the blood of both, the name of the pair having been written on nimba-leafs.

116. Hostility arises between the inmates of a house where an offering is performed with the hairs of a mouse and a cat, and of a twice-born one and a Digambara.

[*Recipe for generating friendship:*]

117. If a smoke is made in a house with the sap of surataru, tagara, vacā, aloe wood, musk and sandal, it generates friendship between the inmates.

[*The Author now makes known some of the recipes of Nāgārjuna:*]

118. Many recipes have been enumerated by Nāgārjuna. We will here select those that are well-known and have an obvious effect.

119. When a tilaka is made of bhṛṅga-powder and mohalatā, or of lajjālu with ajakarṇā, rudantī, and sahadevī, it confounds the whole world.

[*Recipes for subduing:*]

120. If with Suravāruṇī and kṛtānjali together

with śikhiśikhā and anjārika (?) the privities be anointed, they produce slavery of man and wife.

121. Anointing the body with bhṛīgarajas, lajjāluka, harajāṭa and white arka, as well as a pill made of krāntā, white arka, puñjari and harajāṭa causes subduing.

122. An anointment of the vulva done with go-candana, ajakarṇī, rudantikā and kanyakā procures love on the side of the women till her death.

123. A powder of lajjāluka, sahadevī, kanyā and gall-stone of the cow, given with betel, is the best recipe for subduing a woman.

124. An anointment of viṣṇukrāntā, white ravi, krtāñjali, and śikhiśikhā, causes dropping of the sperm of the women, when used at the opening of their best limb; when used at the body, it causes subduing.

[*Recipe for delaying the dropping of the sperma:*]

125. Viṣṇukrāntā and jātikā, joined with bhṛīgarajas and kanyā, in form of a pill borne in the mouth delays the dropping of the sperm during congress.

[*Recipe for procuring fortunateness to a wife disliked by her husband:*]

126. A wife who is disliked by her husband gets fortunateness when Smara's house is anointed with sahadevī together with viṣṇukrāntā, harajāṭa and bhṛīgarajas.

[*Recipe for impregnation:*]

127. Even a barren woman gets a foetus when she having bathed after menstruation drinks the powder of gocandana, dāṇḍotpala, viṣṇukrāntā and kṛtanjali.

[*Recipe for easy delivery:*]

128. Even a woman whose foetus has a dangerous position, gets an easy delivery when she puts into her vagina putranjatī and kumārikā joined with śikhi-śikhā and rudantī.

129. They succeed in all enterprises who anoint their body with harajaṭā together with rudantī and with śikhiśikhā together with sahadevī.

130. Kokkoka, the descendant of Pāribhadra whose glory is sung by the wives of the gods, the human beings and the Snake demons; the grandson of [a man] named Tejoka; honoured in the assembly of the sages and poets; the son of that poet [whose name of honour was] Śrīgadyavidyādhara: Kokkoka self-interested made manifest this present Secret of Kāma's sports that it may procure some pleasure to the lovers.

*Here ends in the Ratirahasya, done by śrī Kokkoka,  
a learned poet, the 15th section, namely, On  
miscellaneous topics connected with  
the secrets of women.*





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# NOTES

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## I. Section.

**1.** God Śiva. **2.** Because he disturbs the mind of those who are wishing to be free from worldly existence. **3.** The Indian cuckoo. **4.** The moon, whose beams are said to be cool. **5.** The India Office manuscript nr. 1834 reads Veṇudatta. **6.** The same manuscript reads Kukkoka. **7.** The supreme truth. **8.** The author of the celebrated Kāmasūtra. **9.** A juice secreted by the woman during sexual intercourse. **10.** Michelia campaka, a pretty large tree with yellow flowers. But the cāmpeya of the text may also mean "gold." **11.** See X, 6. **12.** A kind of bird, Perdix rufa, said to feed on moon-beams. **13.** The vulva. Madana is a name of the Indian Amor. **14.** See 13, Smara is the God of Love. **15.** This means to say according to the Commentary: on the limbs and on the vulva. **16.** Reduced to ashes, according to Kāñcīnātha.

## II. Section.

**1.** "The bodiless one"; a name of the God of Love. **2.** See note I, 13. **3.** A kind of precious stone, supposed to ooze away under the influence of the moon. **4.** Kāñcīnātha points out that Hari is = the sound a, Haraja = i, and Hara = u. When the lover meditating on these mystical names directs his eyes respectively towards the five vulnerable points named in the text,

he will cause the woman to become moist. **5.** The correct reading is *adhaḥ* instead of *atha*. **6.** See X, 52, 54. **8.** A kind of nail-mark; see VIII, 3. **9.** The lips are compared by Indian poets with the red fruit of the bimba-tree, *Momordica monadelpha*; the "cherry-lips" of European writers. **10.** See note I, 9. **11.** The seventh day of a fortnight. **12.** See note I, 13. **13.** The lunar day of the God of Love, = the thirteenth day. **14.** The lunar day of Śiva, = the fourteenth day.

### III. Section.

**1.** From here up to the end of this section the number of the stanzas is less by one. **2.** This seems to be an error of Kokkoka: the detailed description of the Deer-woman etc., as given by him in the following stanzas is not to be found in Vātsyāyana's Kāmasūtra. **3.** The first humour is the wind, the third humour is the phlegm. **4.** I do not know for certain what may be the meaning of *dīrghapronnatakakṣalambitabhujāḥ*. Kāncinātha says *Kakṣaparyantam lambitā bhujā bāhavo yesām* "whose arms hang down up to the girdle." This is of course a false interpretation. **5.** In the manuscript India Office 1834 there is the name Siddha-patiyapandita.

### IV. Section

**1.** The phlegmatic woman is desirous of sexual union during the cool season and spring; the bilious

woman during the rainy season and the autumn, and the windy woman during spring and hot season. **2.** The other reading, namely, śleṣmaprakṛtir, seems to be preferable to that of the text. **3.** The vulva.

## V. Section.

**1.** *Abhyarthitāḥ* is a bad reading; but the variae lectiones *abhyarcitāḥ* and *abhyarditāḥ* are not better. Kāñcīnātha comments with svikṛtā ity arthāḥ. **2.** There is a chandobhangā in the second half of this stanza. Read with the India Office manuscripts nr. 1834 and 2118 °gatam api bijam. Kāñcīnātha has not preceived the faultiness of the metre ! Moreover the word phalabija = virya does not occur anywhere. **3.** Mouth-congress. See Vātsyāyana, Kāmasūtra p. 165 ff. of Durgāprasād's edition, = Benares edition p. 160 ff. **4.** The *phullāsi* of the text is void of meaning; read *ullāsi* with India Office nr. 2118. Kāñcīnātha comments with *phullakesabharā* ! The stanza given by the Editor note 3 is also to be found in the manuscript just mentioned. **5.** The Lāṭ country is situated westward from Western Mālava. **6.** Eastward from Karnāṭa in the Dekhan. **7.** This is the Figura Veneris called vāḍavakam. See X, 20. **8.** Amazon-country in the north of India. **9.** The modern Oudh. **10.** See Kāmasūtram p. 296, 368. **11.** The modern Patna. **12.** See note I, 9. **13.** Eastward from Konkan. **14.** The territory of Dakka, Rajshahi, Faridpur, etc. **15.** Bengal. **16.** Assam.

**17.** *Mimosa sirissa*, with very fragrant flowers. **18.** The Bodiless one—the God of Love. **19.** The territory of Orissa. **20.** Near by Utkala. **21.** Vātsyāyana, the author of the *Kāmasūtra*. **22.** The India Office manuscripts have the better reading *bhajeyuh* for *bhaved yad*.

### VI. Section.

**1.** See *Kāmasūtra* p. 97 ff. **2.** See X, 52, 54. **3.** Read *khinnasvasitam* (or *bhinna<sup>o</sup>*) for *khinnam svasitam*. **4.** *Asakrd api* is misprint for *asakrd ati*. **5.** *Gonardiya* according to the Commentator; but Vātsyāyana says that his voucher is *Bābhravya*. **6.** Mons Veneris. **7.** Vātsyāyana p. 102 calls his voucher *Suvarṇanābha*.

### VII. Section.

**1.** By help of her female friends, as says Kāñcīnātha. The *Anangaranga* reads:

Nārimukhānte vadanaṁ svakiyam  
samānayed yatra balena kāntah  
sā naiva cumbed atikopayuktā  
syāc cumbanam tan nimitābhidhānam.

"When the lover forcibly fixes his mouth upon the mouth of the woman, but she, being very much angry, does not kiss-him, it is called the limited kiss."

**2.** The *Anangaranga* has the same stanza, but reads *adayam* "mercilessly" instead of *aradam*. **3.** The correct reading is *cumbataḥ* India Office 2118 instead of *cumbanam*. **4.** The India Office manuscript nr.

2118 reads *avapīḍābhyañcitam*; the Editor mentions the reading *avapīḍam hy añcitam*. Besides the stanza is defective.

### VIII. Section.

**1.** According to the Commentator *kara* means her shoulder. **2.** By people of little or middling passion. **3.** Probably Vātsyāyana.

### IX. Section.

**1.** Read *cumbanavidheḥ.....yojyāḥ*, as does the India Office manuscripts 1834 and 2118 (the former has *°vidhau*). **2.** This Colophon is wrong, in as much as also embraces, kisses and scratching with the nails appertain to the external congress.

### X. Section.

**1.** See X, 52. **2.** See VIII, 3. **3.** The vulva. **4.** The reading *kirṇo ngulibhir* seems to be wrong. Kāncinātha comments with *sarvāṅgulisamabandhanabhāvāḥ* which I am not able to understand. I therefore have translated according the reading of the Anaṅga: *yonīḥ.....kāpi syād guṭikākīrnā*. **5.** Thus according to the Commentary: *Madanardāye vilasati sati udriktamadātiśayām kāntām jñātvety arthaḥ*; but Kokkoka has *mādarājye*. **6.** *Kalayet* is misprint for *kalayan*. **7.** The penis. **8.** Vātsyāyana. **9.** *Parivartitam ūruguge* is misprint for *parivartita*. **10.** *Tadbhugnam* is misprint for *udbhugnam*. **11.** The text and the two India Office manuscripts read *mārkata-kam*; but the true reading is according to Vātsyāyana

p. 140 *kūrkāṣṭakam*. **12.** The reading of the India Office manuscript nr. 2118 *bhramayet* seems to be better than the *yuvatih* of the printed text. **13.** Read *parivartanataḥ* instead of *parivṛttam iti*. **14.** I should like to read *uktam etad upavīṣṭasamgame*. **15.** The India Office manuscripts have the correct reading *yat pumān* instead of *yat padā*. **16.** This stanza and the following one have the number 42 in the edition. **17.** They are described by Vātsyāyana p. 162. **18.** See Vātsyāyana p. 162, and āgāvasānikam, "the ending of passion." **19.** Provided that the man is a bull or horse-man. **20.** The India Office manuscript 21:8 reads *himkṛtam stanitasūtkadūtkṛtam* which agrees with Vātsyāyana's enumeration of hissing sounds p. 148. **21.** The *kāt* of the edition is wrong; the India Office manuscripts have the correct reading. **22.** So according to the commentary. The text has *kanṭhakūjita* "any inarticulate sound produced in the throat." **23.** Of course the *sthāṇuvāritaturaṅgamo* of the text is to be changed into *sthāṇu vāri na turāṅgamo*. See Vātsyāyana p. 155. But Kāncinātha has also the bad reading! **24.** Read with the India Office manuscript nr. 2118 <sup>o</sup>*vidhā na darsita* instead of <sup>o</sup>*vidhāna-darsita*.

## XI. Section.

**1.** Dharma, Artha, and Kāma, religious duty, worldly prosperity, and lust. **2.** Read *vayasyākathitapatirahasyā.....dhīra saubhāgyam ity anṛtam api*.

**3.** The correct reading is of course that of the India Office manuscripts: *urusamvāhalilākrama*<sup>o</sup>. **4.** This stanza and the following ones have been taken from Vātsyāyana's Kāmasūtra p. 206/7.

### XII. Section.

**1.** Kāñcīnātha gives still another interpretation of *iṣṭadarivam*, namely, *iṣṭadā evam* = doing all the husband wishes in the following manner. **2.** *nāśavita-*  
*ghaṭitābhīḥ* (according to Kāñcīnātha = *nāśair vītaś ca*  
*yuktābhīḥ kulaṭābhīḥ*) is wrong because *na* is wanting. Read with the India Office manuscript 2118 *na kapa-*  
*ṭaghaṭikābhīḥ*. **3.** I do not know what may be the meaning of *mantrahetum vinā ca*, as have the printed edition and the MS India Office 2118. I have therefore adopted the reading of nr. 1834 *manyuhetum na*  
*kuryāt*. **4.** The number 8 must be 9 (and so forth).

### XIII. Section.

**1.** According to Kāñcīnātha the word *pati* may be employed here for *upapati* (paramour). Or it may be translated: "When the husband acts crookedly, she will also act so herself." **2.** *baddha* is misprint for *vṛddha*. **3.** This stanza and the following one are borrowed from Vātsyāyana's Kāmasūtram p. 264. **4.** The two meanings of this passage (*kalaya nimittam*  
*tvam evāsyah*) [*pīḍāyāḥ*] are as follows: "Know the cause of this pain," or "know, you are the cause of this pain." **5.** The word *madanādaro* may be = *mad-*  
*anādro* "disregard towards me," or = *madana ādaro*

"amorousness towards me." In this latter case it must be translated: "Are you also in love with me, as I am with you?" **6.** Read *samsṛjyate*, as noted by the Editor. The India Office manuscript nr. 2118 has *sandihyate*. **7.** The correct reading is *saviseṣā-lamkṛitam* (India Office manuscript nr. 2118). Kāncinātha fruitlessly takes pains in commenting on *saviseṣā-lāṅgitam* of the printed text. **8.** The correct reading seems to be *milati hasaty abhiyogam*, according to India Office nr. 2118 which has the chandobhaṅga *na milati hasaty abhiyogam*. **9.** This stanza is identical with that of the Kāmasūtra p. 276. **10.** The *viseṣayed* of the printed edition is wrong, the correct reading being *visted* of the India Office manuscripts. **11.** The correct readings are those noted by the Editor; they are identical with those of the I.O. manuscripts. **12.** The metre of this line is faulty; the correct reading seems to be *rūpakalāvijñānām silam kva tavāyam idrso bhartā*. **13.** This stanza has the number 83, and thus all numbers up to the end are false. **14.** Read *mugdhām* with the India Office manuscripts. **15.** Read *pr̥etvā* with the India Office manuscript nr. 1834. **16.** Kāncinātha introduces this stanza with the words: *amum evārtham punar viśadam prakāsayati*, "the author explains the same matter once more." **17.** I should like to read with India Office nr. 1834 *srāvayate vātadutī sā* instead of *srav-yuktā vāta°*.

#### XIV. Section.

1. The Śabdārṇava is an old lexicon; Uddīṣa is probably the same as Uddīśatantra, part of which is according to Aufrecht, Catalogus Catalogorum I, 62 the Haramekhala. Yogāvalī is the title of Tantric works. 2. So according to Kāñcīnātha. 3. Read *Kāmaḥ parataḥ* instead of *Kāmeśvarataḥ*. 4. The vulva. 5. It runs: “*Om Hṛllekhe Maṇidrave Kāmarūpiṇi svāhā.*” 6. The sound *ma*. 7. The accusative *nādīm ca* is wrong; I have therefore adopted the reading of the India Office manuscripts *tālīsatāda-bijam*. 8. *Om kṛīm hrīm śrīm ḍham svāhā.* 9. Om ! *kṛṣṇākṣi* [Black-eyed one], Black-faced one, Black-bodied one, into whose hand I place the flower, subdue him surely into subjection. If not, Rudra becomes a Brahma-killer (?).” 10. I do not know for certain how this charm may run. According to Kāñcīnātha, Śambhu means the sound *ma*, Śakti is the fourth sound (ṛ ?), and Kuṇḍalinī is the sound *r*. 11. The sound *r*.—*dhvajo* is misprint for *dhvaje*. 12. A poetical denoting of honey. 13. *Gadah rasah*, says Kāñcīnātha perhaps quicksilver ? 14. The leaf of Laurus cassia ? 15. Should we read *jaṭipippalayo*'s *ca latāgrhāndakair*, as does the India Office manuscript nr. 1834 ? 16. A particular method of preparing drugs, in which the various ingredients are wrapped up in leaves, and being covered with clay are roasted in the fire.

### XV. Section.

**1.** This is called *drāvana*. **2.** This is called *vājikarana*, stimulating by aphrodisiacs. **3.** This is called *bijastambha*. **4.** The reading *kumbhikāśmaśru* is against the metre. I should like to read *kumbhikā* with the India Office manuscript 1834; but I am absolutely unable to say what may be the meaning of śmaśru. **5.** See 14 Section, Note 16. **6.** Of course the correct reading is *mūlair* instead of *mūlam*. **7.** Rind, leaf, flower, root and fruit. **8.** The vulva. **9.** The sexual union. **10.** This is in some regard an obscure passage. Instead of *tattvākhyāne* I have adopted the reading *pratyākhyāne* of the India Office manuscript 2118. **11.** Kāncinātha's comment of this word seems to be wrong. He says "*pikah kokilah... tasya nayanabijasya lepah*" But of course *pikanayana* is not the eye of the Indian cuckoo, but the plant named Asteracantha longifolia. This may be derived also from the Anangaranga where the synonymous word *pikākṣa* is used. **12.** Read of course *pusyārko*<sup>o</sup>, the *puspārko*<sup>o</sup> of the text being a misprint. **13.** This is the true meaning of *mūdhagarbha*. See Jolly Medicin (=Grundriss der indo-arischen Philologie III, 10), p. 64. **14.** *Sukhaprasūtim* involves a chandobhaṅga; read *sukhasūtim* with the India Office manuscripts. **15.** Read *pīṭhvā* instead of *liptvā*. **16.** These are the sprouts of āmra (*Mangifera indica*), jambū (*Eugenia jambolana*), kapiṭṭha (*Feronia ele-*

phantum), bijapūraka (*Citrus medica*), and bilva (*Aegle marmelos*). **17.** Kāncinātha says: *vistāra-yantīty arthah*, “they produce abundantly.” **18.** Read *jaṭā* with the India Office manuscripts instead of *raya*. **19.** Read *jala* with the India Office manuscripts instead of *laghu*. **20.** *Siddhārtha* involves a chandobhaṅga; read *siddhārthaka*. **21.** Read °*samyutā vyāngam* instead of °*samyutāpy aṅgam*. **22** Read *varuṇavalkalam* instead of °*kalkalam*. **23.** Read *ājaksireṇa* instead of *ajjāksireṇa*. **24.** The second half of this stanza is metrically wrong. I should like to read with India Office nr. 1834 °*tulyavadanāni*, or with nr. 2118 *strīṇām bhavati hi vadanām śaśiprabham saptarātreṇa*, “the face of the women becomes bright like the moon after [anointing] for seven nights.” **25.** Literally: “cow-tail”; a kind of monkey with a dark body, red cheeks, and a tail like that of a cow. **26.** See Note XIV, 16. **27.** The India Office manuscripts read °*yutam* instead of °*yugam*.

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